

1980

1980-1982 Course Catalog

Columbia College Chicago

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Columbia College Chicago

Course Description Bulletin

1980-82

Table of Contents

Introduction	1
Academic Policies	2
Departments	
Life Arts/Liberal Education	4
Humanities/Literature	5
Contemporary Studies	14
Science	19
Writing/English	23
Advertising/Journalism	33
Theater/Music	38
Dance	46
Art	51
Photography	61
Film	68
Broadcast Communications:	
Television/Radio	77
Arts and Entertainment Management	88
Special Programs	95

Introduction

This Course Bulletin lists courses scheduled to be offered during the 1980-82 academic year. Unforeseen circumstances may necessitate some changes in these plans, and students are urged to consult the Class Schedule each semester for courses being offered that semester.

Unless otherwise specified, Theatre/Music classes are offered at the Theatre Center, 72 East 11th Street. Dance classes are offered at the Dance Center, 4730 North Sheridan Road.

Information concerning Registration times and procedures is published in the Class Schedule which is available four to six weeks before the beginning of each semester.

Additional courses and programs offered through cooperative arrangements with other institutions are listed and described in the section on Special Programs.

Students are urged to save this bulletin for reference as it applies to the academic year 1980-82.

Columbia is an urban, four-year college with special interest in the public arts and information media within a plan of liberal arts education. The College educates for creative occupation in: film, photography, graphic/fine/craft arts, interior design, dance, theatre, radio, television, advertising, journalism, arts and entertainment management and fiction and poetry writing. Columbia is completely independent and unaffiliated.

Students are encouraged to apply themselves according to their own interests and talents. Most do choose to concentrate their energies in one or two major fields, supplemented by a wide range of classes that appeal to them. Faculty members from each department are available at registration to discuss prerequisites and the most logical

sequence for courses taken in their departments. General Studies courses are open to all students.

Non-majors, with the help of an academic advisor, may create their own individual college programs from offerings in the following areas:

Life Arts/Liberal Education:

- Humanities/Literature
- Contemporary Studies
- Science

Writing/English

Broadcast Communications:

- Television/Radio

Advertising/Journalism

Theatre/Music

Dance

Photography

Film

Art

Arts and Entertainment Management

Interdisciplinary Arts Education

Recognizing its need to serve the widest possible range of students, and to attract working professionals as faculty, Columbia schedules courses throughout the day, evening, and weekend hours. All courses listed in this catalog may not be offered during each semester. A class schedule, published each semester, lists courses currently offered. The College reserves the right to cancel courses.

Columbia encourages student exploration of many areas, and supports creative and integrated approaches to education. Interdisciplinary programs are stressed rather than barriers between departments.

Columbia College admits students without regard to race, color, sex, religion, physical handicap, and national or ethnic origin.

Academic Policies

College Policy

The College emphasizes the student's responsibility for participation in the educational process. This involves conscientious preparation of assignments and a recognition of the frequent interdependence of students when individual contribution to a group/class effort is required.

Where a student's lack of interest, inadequate preparation, or absence detracts from the achievement of group or individual objectives, he or she will, upon the recommendation of the instructor, be dropped from the class. Students are expected to attend class sessions of the courses in which they are registered, as required by the instructor. Many instructors follow the rule that a student may miss only three class meetings a semester before being dropped from the course.

Columbia College has few restrictions of a student's free choice of courses. To earn a Bachelor's degree, a student must complete 124 semester hours of credit with a minimum of a C average. 48 of these hours, including Writing Workshop I and II, must be in General Studies (Humanities/Literature, Contemporary Studies or Science). Non-dance majors may take up to 8 hours of dance courses for General Studies credit.

Every effort is made to guide the student in the fulfillment of degree requirements. It is the responsibility of the student, however, to incorporate these in the selection of programs, and to consult with the Academic Advisor when necessary.

Confidentiality of students records is maintained in accordance with prescribed regulations. No information is released from the student's personal files or records without prior written permission.

Majors

The College offers two Majors options:

1. Declared Major: Students wishing to major in a specific field of study may declare a major.

Each department publishes a program outline delineating course sequences as well as required and recommended courses necessary for a major. Sample programs for majors may be obtained from the respective departments.

2. Non-Major: Students who do not wish to specialize may elect to chart their own program. Non-majors should consult with the Academic Advisement Office to work out a course of study, to define goals and to take advantage of the broad range of educational opportunities offered by the College. Non-majors must also ensure that graduation requirements are being met.

College Terms and Schedules

Each college year at Columbia consists of two 15-week semesters (Fall and Spring), and a Summer session. While the usual term of a College class is a full fifteen weeks, some subjects may be offered in intensive concentrations for shorter periods ranging from one to eight weeks. Such intensive segments might meet more frequently than normal courses; examples are Theatre courses specifically involved with a particular production, and special courses in Music. Courses are also regularly scheduled for evenings and Saturdays to best fit the hours of working students and professional part-time faculty.

Independent Study

Independent projects are available to students seeking advanced or specialized work in subject areas taught at Columbia. They offer the student an opportunity to design an individual program and work under the supervision of a Columbia College faculty member.

Students *must* obtain project approval forms prior to registration in the Records Office. These approvals must be turned in at the time of registration and must contain an outline of the project as well as the signatures of both the project supervisor *and* the department chairperson.

Columbia offers a wide range of home study

courses for students unable to attend regular class meetings. Further information and a list of these offerings are available in the the Records Office.

Grading and Credits

Students have the option of electing either a conventional A, B, C, D, F or a "Pass-Fail" grade (Pass-Fail grades are not computed in grade point averages).

Courses from which a student has withdrawn after the 6th week of a regular term will be entered on the student's record with a grade of W (Withdrawn). I (Incomplete) grades, must be made up by the end of the next term to avoid conversion to "W" (for Spring term, work must be completed by the end of the Summer session).

The unit of credit used by the College is the semester hour. A usual full-time credit load is 11-16 hours each semester. Part-time is 9 or less hours a semester.

In order to remain in good academic standing at Columbia, a student must maintain a C average (2.00 on a 4 point system). Any student whose academic average falls below this point must evidence progress toward regaining a 2.00 average in the subsequent term or be liable for academic dismissal.

Transfer and Advanced Credit

Columbia College will accept, to a maximum of 88 hours, all college-level credits graded C or better from recognized colleges and universities. Columbia credits are based on a semester system and other credit units will be converted to semester hours with no loss of applicable credit.

Transferred credits which carry a grade of D may be accepted if these do not exceed 20% of the total credits (including those with a grade of D) earned at any college, excepting English Composition/Rhetoric which must have C grades to be transferable.

In order to graduate, transfer students must take at least 36 hours at Columbia, with the final 12 hours in residence. Curriculum requirements will be adjusted on the basis of equivalent courses taken at other institutions.

Transfer credit from two-year colleges and/or the CLEP (College Level Examination Program) is limited to a maximum of 62 semester hours. Transfer students presenting a two-year Associated Degree from Junior or Community colleges will be accorded Junior-year standing and a maximum of 62 semester hours in credit.

Students desiring advanced standing (transfer credit) based on CLEP Test results in liberal arts subjects should have official records sent to the Columbia Admissions Office.

Credit Equivalency

Under some circumstances, a student may be awarded credit for life or professional work experiences. Applications are available in the Records Office and should be returned there with appropriate documentation, including a vita, letters of recommendation and, if applicable, samples of the student's work. Evaluation may include a personal interview.

Veterans

Veterans are eligible for active duty and service school credit on the basis of such information as shown on their discharge papers or other military service records.

Second Bachelor's Degree

A student who already has a Bachelor's degree in any subject area may earn a second B.A. at Columbia by completing 42 semester hours, 36 of which must be in the new subject emphasis. All regular academic requirements will be considered fulfilled by the first B.A.

Life Arts/Liberal Education

A college education is an opportunity to help the student live more successfully and fully; studies in the Life Arts/Liberal Education Department put a student's artistic interests in a broader context of the cultural history of societies. The Life Arts/Liberal Education program, which includes Humanities/Literature, Contemporary Studies and Science, engages in an on-going process of expansion and change to provide not only additional courses, but also interdisciplinary projects which relate these to the student's arts. Thus students focusing on any of the arts learn not only the technical skills, but also the human, artistic, and social dimensions of their professions.

The Life Arts/Liberal Education Department at Columbia College is not designed as a special or separate study emphasis, and does not offer a formal major program. Its objective, rather, is to relate to other areas of concentration in a manner which serves to expand the dimensions of the College curriculum and the horizons of the students.

Its function is one of universalizing and humanizing the skills acquired by the student and of enriching and expanding perception, understanding and sensitivity in all areas of the arts.

The **Humanities/Literature** program provides an integrating structure for diverse courses. Broadly speaking, it focuses on the cultural history and evolution of the human race, the study of humans as creators of artifacts and symbols, and the discovery and understanding of recurring themes in the development of human thought and expression. It includes course offerings in the areas of art and literature; in modes of thought, philosophy, and discourse; in the nature and history of world culture and of specific culture areas within the global frame; and in the relation between the arts and the societies and cultures from which they emerge and with which they interact.

The **Contemporary Studies** program takes an inter-disciplinary approach to the study of society. Its course offerings focus on an understanding of

American society, on the themes and issues with which it is confronted, and on the skills needed for survival by individuals who want to make conscious choices within this framework. Students are encouraged to explore contemporary social issues from a variety of perspectives and to build on the awarenesses gained in this study. The program is founded on the belief that students are capable of accepting responsibility for making important decisions about their education and about the society in which they live.

An understanding of the physical world is as basic a part of a liberal learning process as an understanding of society, institutions, and human expression. The **Science** program offers basic science courses to further understanding of the growing significance of contemporary science in the life of the individual and society. The program is not designed to provide a foundation for a major in the natural or physical sciences, but to give students an understanding of their minds and bodies and of the world around them. Each course offering is organized around major concepts related to immediate and relevant life issues which will give the student some fundamental insights into a given area. Some of Columbia's science offerings are given in conjunction with the Adler Planetarium, which operates on a quarter system rather than a semester system. Students may enroll during Fall registration for Planetarium courses offered Fall and Winter quarters, and during Spring for Planetarium courses held in Spring quarter.

All of the courses offered by the Life Arts/Liberal Education Department are designated as General Studies courses and are applicable to the fulfillment of General Studies credits required for graduation with a Bachelor of Arts degree from the College. Specific courses crosslisted into the Life Arts Department each semester are also applicable as General Studies courses and can be located in the semester schedule of classes.

Chairperson: Louis Silverstein

Humanities/Literature

1025 America in Art, Music and Literature 2 cr.

This course documents the basic movements in American social history. Each period or movement is illustrated, and its vision explored, through a representative survey of American painting; understanding is enhanced with a selection of folk and folk-derived music (blues, jazz, the works of composers such as Charles Ives and Virgil Thompson). Included throughout is a history of American literature, with readings in poetry and short story.

1050 Architecture: Our Urban Landscape 2 cr.

This course introduces architecture as a building process, not merely an exercise in design. It takes as a starting point the fact that building is a natural function of humans. It examines the natural building process, and contrasts natural environments with urban environments. In the course of the analysis, buildings built without architects; built for the environment and sometimes literally out of the environment are studied; the course attempts to discover a legacy of this natural sense of building in Chicago.

1100 The Arts: An Introduction to Understanding Art, Literature, and Music 2 cr.

The aim of this course is to help students develop the vocabulary and analytic techniques which will enhance their ability to look at the visual arts, read literature, and listen to music. Students are introduced to a broad range of examples in all three arts so they may apply these new tools to different forms, such as the portrait, the novel, the symphony, and discover how these forms control our response to artistic experience. In addition to class discussion, there are field trips to art exhibits, concerts, and plays.

1120 Art and Society 3 cr.

Everyone who makes an artwork has grown up in a society and lives in one. Every artwork that has been made was made in a society and is used and enjoyed by a society, an audience. In what way does this social environment affect the artwork? Does making an artwork change its maker? Does an artwork affect the audience? This course explores the relationships of society, artist, artwork and audience. Emphasis on film, but also includes other media.

1160 The Critical Vocabulary and Its Application 2 cr.

The student is asked to examine works of art from various aesthetic disciplines and extrapolate what is common to them. Based on experience of this order the student compiles a critical handbook founded upon his or her particular insights. Once this critical tool has been established, it is applied and, through discussion, verified. All students must be prepared to make reports on a regular basis, either orally or written.

1201 Film and Society: The Human Comedy 3 cr.

For more than half a century filmmakers have commented on the societies in which they lived. They have made films to ridicule social organization, nonsensical politics, inhuman economic relationships. Each week great film comedies are shown and discussed. Includes films by Charlie Chaplin, Rene Clair and Vittorio de Sica.

1202 Film and Society: People at Work 3 cr.

The way people make their living depends upon the place in which they work geographically and the time in history, as well as on the way society is organized. It depends upon the materials available and on the tools they have developed. Each week films, both fiction and documentary, which focus on people and their jobs are shown; films from developing countries as well as from industrialized western Europe and America are included.

1203 Film and Society: Film and Politics 3 cr.

Many films have been made about political systems and political confrontations, and many have been made as a result of the need for political statements. During the semester, films of all political kinds will be shown and discussed, and the attempt will be made to interpret the films and their functions. Films are shown each week; they may include works by Eisenstein, Riefenstahl, and Costa Gavras, and deal with the Third World as well as Europe and North America.

1204 Film and Society: Film & the Third World 3 cr.

The films shown each week during the semester depict problems and conditions of living in the countries of the Third World, the world outside of

the United States, Canada, and the major affluent countries of Europe. The films will serve as the textual materials for study of unfamiliar societies, and their content will be enriched by reading recommended printed materials.

1205 Film and Society: Film and Social Repression 3 cr.

There are many varieties of social repression, ranging from the attitudes of Jim-Crowism and anti-semitism to the total repression of totalitarianism. Through film made in different parts of the world and in many different times over the last half century, students are able to explore many kinds of social repression with a view to developing their own attitudes to this phenomenon and their own approaches to eradicating it.

1206 Film and Society: Fantasies, Dreams and Nightmares: The History of Animation Film 3 cr.

Animation film permits the expression of fantasies and dreams in ways that are perhaps not possible in other art forms. The course deals with the history of animation films from the end of the last century; weekly film screenings provide the opportunity for exploring all animation modes, including computer animation. Film selections from all the great animation filmmakers are reviewed including Emil Kohl, Normal McLaren, Len Lye, and Peter Foldes.

1230 Introduction to Ancient Art 2 cr.

This course comprises a detailed look at the art of the ancient civilizations in the Mediterranean and Near East. Beginning with the world of ancient Mesopotamia and Egypt, the class explores the foundations of architecture and sculpture to early Greek art as it developed to what we know as its classical manifestations.

1260 The Meanings of Images 3 cr.

All artworks have some kind of meaning. Many artworks have more than one kind of meaning. Sometimes artworks mean different things to different people. Many artworks are made up of, or include, images (elements) that have more than merely narrative value; those may have symbolic or metaphoric importance, and these values too will be explored. As might be expected, the experience with artworks will extend to all art media.

Visiting lecturers and attendance at theatre and dance performances and at art galleries are integral parts of the course.

1280 Modern Art: Modernism in 20th Century Painting and Sculpture 2 cr.

A comprehensive visual and historical analysis of the objects, occasions, and social conditions that have affected the avant-garde in the plastic arts since Cezanne and together comprise what we have come to see and accept as "modern" art. The course includes direct museum experience as well as classroom analysis and dialogue.

1400 World Culture in the 20th Century 2 cr.

A lecture series that examines the major culture-forming ideas of this century. The materials taken from art, music, literature, folk arts and history in general. It is expected that the student will have upon completion of the series, some idea of the origin, function and significance of concepts diverse as "God is dead" and "systematic irrationality".

3050 Classical Greek Philosophy I 2 cr.

The course comprises a look at the thinking of the earliest Greek philosophers, which started from myth and metaphysics and laid the basis for science, ethics, and political science and history. It explores the nature of the thinking of individual "lovers of wisdom", their involvement in the political life of their day, and the "schools" that came to life around the questions they raised.

3051 Classical Greek Philosophy II 2 cr.

This course takes an intensive look at Socrates, Plato and Aristotle, who are considered the culmination of Greek philosophical thought. The course examines their lives, their times, and their focusing and refinement of philosophy. The clarifications, consolidations and contributions of these three major thinkers will be studied in detail.

3070 Classical Mythology 2 cr.

The study of classical mythology includes the reading of myths from ancient literature and from modern compilations. A major source of inspiration for classical art was myth and legend, illustrated in sculpture, painting, and architectural monuments. The examination of these monuments and illustrations of myth will enable us

to understand something of the meaning of myth to the ancient Greeks.

3100 Dionysian Passion and Apollonian Vision in Literature and Psychology 4 cr.

The tensions and possible compromises between demonic and the civilized, the unconditional erotic and the restraining rational are examined in selected works of Plato, Shakespeare, Thomas Mann, Nietzsche, Tolstoi, and Freud.

3110 The Heroic Quest I: The Historical 3111 Paradigms Seminar 2 cr. Lecture 2 cr.

In this course, Part I of a two-Semester series, students encounter the major heroic types in the Western tradition: the warrior, the lover, the philosopher, the artist-intellectual, the tragic figure, the saint, the politician, and the outsider, through readings of several major texts and discussion of the readings from the perspective of life styles and alternative values. The course presents films, dramatic readings, field trips, seminar groups, as well as lectures by experts. Students share their learnings in the forms of creative projects and performances. The course consists of a weekly two-hour large group presentation together with a weekly faculty-guided seminar; students must register for both the lecture section and the seminar concurrently.

3112 The Heroic Quest II: The Modern Transformation 3113 Lecture 2 cr. Seminar 2 cr.

In Part II, students encounter contemporary transformations of the heroic types introduced in Part I. These include: the Viet Nam veteran as warrior, the spiritual-religious cultist as saint, and the feminist and third-world spokesperson as outsider. Selected readings, films, performances and field trips along with lectures and student-led discussions are included. Students are asked to evaluate their own personal values and life styles and examine alternative modes and possibilities. Students share learnings in the form of creative projects and performance. The course consists of a weekly two-hour large group presentation together with a weekly faculty-guided seminar; students must register for both the lecture section and the seminar concurrently.

3121 History and Philosophy of Science 2 cr.

This course explores and surveys the overall evolution of the human activity we have come to

call "Science" and the history of the development of the disciplines within modern science: biology, chemistry, physics, and mathematics.

3125 Liberal Arts I: Experiencing (Literature and Music) 4 cr.

Through an encounter with masterworks of poetry and music, students in the course acquire skills for educating sensibility and aesthetic perception and develop techniques for literary and musical analysis and appreciation. Weekly writings, practice in listening and focusing skills, and occasional concert and theater visits contribute to this examination.

3126 Liberal Arts II: Thinking (Philosophy and History) 4 cr.

Through an encounter with masterworks of philosophy, history and biography, students in the course acquire techniques for the use of logic, rhetoric and problem-solving. Weekly writings, practice in intellectual dialoguing, and personal exploration of life styles and values contribute to this exploration and development of analytical skill.

3130 Logic, Truth, and Knowledge 2 cr.

Can we ever know anything for sure, or is it all relative? How can one judge between conflicting opinions on a matter? What's a bad argument, and what's a good one? Is there any objective knowledge? Can believing make it so? Can we reason about values? This course attempts to provide some tools for answering questions such as these.

3141 Meditation, Listening and Creativity I 4 cr.

Students experience several different types of meditation to connect with the Tao: Zen empty-mind, mantra meditation, group chanting and movement exercises. Students practice Rogerian techniques of reflective listening and focusing to connect with one another. Students create art objectives to connect with our unconscious, our expressive selves and the universal will.

3142 Meditation, Listening and Creativity II 4 cr.

In this course students read about different types of meditation — Zen, mantra, guided imagery, Tibetan visualization and chant meditations —

and actually practice them in group meetings. They also develop listening techniques in order to get in touch with their own sources of creativity and to connect with their deepest selves.

Prerequisite: Meditation, Listening and Creativity I or permission of the instructor.

3160 Modern Philosophy 2 cr.

An examination of the central issues confronting philosophy in the 20th Century, and the major movements in philosophy today. Students focus on an attempt to understand these movements as human efforts, and to understand humanity and the universe in which we live. The students explore relationships between philosophy and science, religion and the arts of today; thus participants draw a portrait not merely of 20th Century philosophy, but of the 20th century itself.

3180 Narcissism: Myth, Literature and Pathology 4 cr.

The course examines the myth of Narcissus in its various forms. Students read the psychological theories of Freud and Kohut as they relate to narcissistic disorders. Works by Shakespeare, Conrad and Hesse are also included. The course studies in what ways our culture and our own personalities are "narcissistic".

3220 Philosophy of Religion 2 cr.

A philosophical exploration of the phenomenon of religion, considering and assessing a variety of views as to the nature and importance of religion. Students investigate the relation of religion to other human endeavors, such as science, philosophy, and the arts, and examine the position of religion and specific religions in the 20th Century.

3240 Taboos: Personal and Cultural Inhibitions 2 cr.

The course explores the cultural roots and evolution of personal and social taboos, and the extent to which these inherited inhibitions still affect our lives in the 20th Century. Students investigate the psychological and social/cultural mechanisms by which taboos operate and maintain power, and various means by which this power may be obviated or removed.

3270 Wisdom: Culture and Verity 4 cr.

This course explores the verities of transcendental wisdom, intuitive intelligence, love and compassion within a range of cultural forms or expressions. The course concerns itself with the universal questions of existence as manifested in the everyday life path of enlightenment.

5101 African History I: Africa to 1880 2 cr.

This course explores the African civilizations of the precolonial past. The course is designed to provide a basic picture of how various African societies evolved and outline their major achievements prior to the advent of Europeans in Africa. It also examines the roots of slavery, racism, and the underdevelopment of Africa.

5102 African History II: 1880-Present 2 cr.

Emphasis in this course is placed on the situation in Africa today by looking at African experiences from the beginning of the colonial period to the present. In order to understand African cultures and nations, it explores the new political systems, socially and economically, in relation to African opposition to the colonial system, nationalism, Pan-Africanism, and national liberation movements. Special emphasis is placed on developments in Africa south of the Sahara.

5120 Ancient History: The Mediterranean 2 cr.

Lectures on ancient Egypt and ancient Sumeria and Babylonia introduce the student to the interrelation of the civilizations of the Ancient Near East and their connection with Mycenaean, Archaic and Classical Greece. An extensive examination of art and style in ancient Greece and their gradual evolution constitute the core of the course. All lectures are extensively illustrated by slides of art treasures and archeological sites.

5170 The Caribbean: History and Culture 2 cr.

This course focuses on the cultural development of the Caribbean, beginning with the meeting of Europeans and Tiano Indians in 1492. It surveys the periods of the plantation system, emancipation, through independence in the 1960's. The course aims at furnishing insights on the islands' cultural, social and economic patterns of development, and fostering a greater awareness of and appreciation for the problems faced by the region as a whole.

5201 Europe and the West I: Medieval Culture 2 cr.

Medieval culture and its worldview must be understood in its own terms, and this course aims to illuminate this through readings in primary sources. Works of literature will be paired with contemporary narrative accounts to examine the relationship between the ideals expressed in art, and the actualities of the age. Topics include feudal loyalty versus aristocratic self-interest and ideals of chivalry versus behavior of crusaders.

5202 Europe and the West II: The French Revolution 2 cr.

The course examines the social, economic, ideological, and cultural climate in which the French Revolution occurred. It begins with a study of the French Revolution itself, including the National Assembly, the Terror, and the ideologies. The course then traces the origins of the Revolution through an examination of Early Modern European history. The accent throughout the course is on analysis of one particular historical situation as a model for analyzing our own times.

5203 Europe and the West III: Modern Europe 2 cr.

Beginning with the sweeping revolutionary movements of 1848, this course reviews the broad expanse of European history through the 20th Century. From the perspective of their relationship to European developments, the course also surveys the end of colonial regimes in Africa, the rising importance of African and Third World opinion, and Arab action in history.

5220 Highlights from Greek and Hellenistic History 2 cr.

An examination of the most important events in Greek and Hellenistic history from 776 B.C. to 301 B.C. using the original descriptions of the ancient historians (Herodotus, Thucydides, Xenophon, Polydius) in English translation.

5222 Islamic Culture 2 cr.

This course surveys the rise of Islam as a force in world culture, the growth and flowering of classical Islamic civilization, and the historical career of Islam in various parts of the world. The survey concentrates on the time span from the appearance of Muhammad and the emergence of

the early Khalifate in the 5th c. A.D. to the fruition of Islam as a high culture in the 13th c. A.D. Particular attention is also paid to Islamic influence on the intellectual and cultural awakening of Europe and the relation of Islam with the West's rise to technological dominance in the 17th century. Finally, the intellectual roots of the current resurgence of Islam are explored.

5225 Landmarks in Asian History: The Far East 2 cr.

The course surveys the long and rich history of Asia, comparing the major landmarks in the histories of China and Japan and the ways in which universal processes of development have been played out in each Asian society. The course gives the student an opportunity to learn about peoples who possess a world-view very different from his own, and to focus on major processes of development which shape social change and international relations to the present day.

5226 Landmarks in Asian History: The Central and Southeast 2 cr.

The course examines the diverse geographical, cultural, and historical area comprised of India, Pakistan, Afghanistan, and Indo-China. The course moves from the past realities of the East before contact with the Western world to the modern patterns of regional and international conflicts generated in the countries' struggles for emergence, autonomy, and power.

5240 Latin America: History and Culture 4 cr.

This course examines the experience of the Latino peoples, investigating the historical and cultural roots of the modern economic, political and social situations of the Latin American nations in their struggle for development. Topics surveyed in the course include: the American civilizations; the Black experience; the agrarian problem; underdevelopment, reform and revolution; and an analysis of the contemporary scene.

5260 Society, Culture and Change in the Middle East 2 cr.

This course presents the Middle East as one cultural area, and within this framework of understanding, explores its historical heritage and present-day institutions: social, cultural, religious, economic, and political. The course takes up such

questions as processes of continuity and change, and problems of modernization and development in the Middle East.

6100 Afro-American History and Culture 2 cr.

The course traces the history of Black people from Africa to the New World and encompasses the struggles involved. Students become familiar with the men and women who participated in these campaigns, and with the music, literature and poetry they produced.

Students are expected to read not only assigned texts, but to select an additional book by a Black author. There are guest speakers, films, music, film strips and color slides. Students become familiar with the operations and exhibits of the DuSable Museum and work on a project of mutual benefit.

6120 The American Experience 2-4 cr.

This course attempts to consider the life that we Americans live. Our understanding of American life is enhanced by studying ideas as expressed in art, literature, and social commentary. The study of America in this course will examine: the relationship of our founding principle to modern experience, America's historical and cultural features, and how they relate to our growth as individuals and as communities.

6140 History of the American Worker 2 cr.

The course surveys the role of working people in American history and closely examines their efforts for social and economic justice. Students look at the nature and situation of working people during the American Revolution; the effects of industrialization on how people lived and worked; the organization of labor movement structures such as the Knights of the World and the impact they had, and the importance of rank-and-file workers in building the labor movement. Students explore changes in labor and working people, examining the impact of two World Wars, the Depression and New Deal, and the continuing struggles of the past three decades.

6261 Missing Pages in U.S. History I 2 cr.

This course traces the origins of social protest and change. The oppression of minorities and their victorious achievements are studied, and people, places and events that have shaped American

history are examined. Though they have been neglected, and often deliberately omitted from texts and classroom teachings, these factors are central to the fabric of American life. The course covers, among other things: Afro-American, native American, and Latino histories, Chicanos and Puerto Ricans, and McCarthyism. Materials and programs include guest speakers, films, recordings, books, documents, and news clippings.

6262 Missing Pages in U.S. History II 2 cr.

The course continues to trace the history of social struggle and how social change comes about. Primarily covered are cases of social protest such as labor and workers' rights (Molly Maguires, Pullman Strike, Mother Jones); human rights and American justice (the Rosenberg case, Hollywood 10, Sacco & Vanzetti, McCarthy Period); history of violence in the U.S. (Vigilante Committees, Palmer Raids, history of the KKK). Materials and programs include guest speakers, films, recordings, documents, and the presentation of papers by students.

6340 The South in American History: The Old South, 1790-1877 4 cr.

An examination of the political, social and economic culture of the Old South, from its beginnings through its involvement in the Civil War and Reconstruction. The first half of the course (1790-1830) examines how Southern culture came to be so distinct from that of the North. The second half analyzes how the distinctiveness of Southern society led to apparently irreconcilable differences with the North and ultimately to the Civil War, and examines the nature of the South's experience, following the War, during the Era of Reconstruction.

6381 U.S. History I: To 1877 4 cr.

This course examines the main lines of American development from the seventeenth century to 1877. It treats the transition of colony into nation; the development of an American character; the growing pain of industrialization and nationalism that culminated in the crisis of the Civil War and its aftermath; and the problem of minority acculturation and treatment before Reconstruction.

6382 U.S. History II: 1877 to the Present 4 cr.

This course surveys the history of the past cen-

tury, focusing on the impact of institutional developments on American society and life. This century has seen vast and far-reaching changes, including the birth of corporate capitalism, and Jim Crow racism; the crises of two World Wars and the Great Depression; population changes spawned by immigration and urbanization; dynamic cultural upheavals during the "Roaring Twenties" and the New Deal; the mania and witch-hunting of the Cold War and the mass movements of protest in the 1960's.

6383 U.S. History III: Recent American History 4 cr.

This course in recent American history covers the period from World War I to the present. The course explores World Wars I and II, the Great Depression, the Presidency, and American economic, ideological and technical expansion as some of the major trends in American history since the turn of the century.

Prerequisite: U.S. History I or II or equivalent, and/or consent of the instructor.

6460 The Writings of Black Protest I 4 cr.

From an examination of the writings of American Black people during the era of slavery (1750-1860)—documents written by Black Americans about their own experience - the course considers Black protest thought in an historical perspective. Students employ the techniques of the historian in using primary documents to discover the feelings of hope, fear, and frustration felt by Blacks before the Civil War. This is an examination of history from the point of view of those who lived it, the slaves and the free Blacks.

6461 Writings of Black Protest II 4 cr.

This course focuses on the period from 1860 (the Civil War) to the present time. An examination of the writings of American Black people during this time, the student confronts the realities of Black experience and thought in historical perspective. Using the historian's techniques on these primary documents, the student continues the examination of Black history and culture.

7120 The African Novel 2 cr.

This course explores the work of Africa's premiere writers, Chinua Achebe (Nigeria) and novelist/film-

maker Ousmane Sembene (Senegal). The literature of the course provides an overview of African society and history, from its traditional forms, through colonial intervention, and up to independence. The one-dimensionality of the African character is explored by these authors and is instead rendered in its full humanity.

7130 The Bible: Literature and Society 2 cr.

This course examines the literature of the Bible in the context of the history of the Ancient Near East, and analyzes its creators' strategies for adaptation and survival. Through the study of the Bible's poetry, history, prophecy, law, ritual, social commentary and philosophy, students explore the problems faced by an ancient people, the solutions prescribed, and the implications of both for modern experience.

7160 Charles Dickens and His Times 2 cr.

The course analyzes and interprets four novels by Charles Dickens. Students explore the issues and themes which Dickens raises in his novels and their relationship to the realities of the Victorian era. Students also deal with the larger issues Dickens is concerned with: violence, human life, money, parent/child relationships, love, and a "proper" human condition. The course, in short, analyzes Dickens' impact as both a masterful narrative artist and a public commentator or moral teacher.

7180 The Chicago Experience: Chicago Novelists 2 cr.

The core of this course is an exploration of a succession of great Chicago novels: from the turn-of-the-century muckrakers and naturalists, through the proletarian writers of the 30's, to the chronicles of Chicago's Irish, Black and Jewish neighborhoods. From a wide-ranging discussion of these novels and of their relation to everything from arts and architecture to politics and power, students trace the evolution of our city and its people.

7200 Comparative Literature: The Writer and The Times 2 cr.

A study of the society and literature of America between 1925 and 1940. Novelists include Dreiser, Dos Passos, Fitzgerald, Steinbeck, Wright, Faulkner and Hemingway.

7210 Evolution of Modern Tragic Drama 2 cr.

This course is a study of the development of dramatic tragedy in the 19th and 20th centuries. It focuses on the means modern dramatists employ to adjust and modulate the power of tragedy as developed in the classical tragic tradition. It explores tragicomic experimentation, the use of black comedy, the use of improbability and other techniques of the absurd.

7220 French Literature 2 cr.

The course familiarizes students with important highlights of French literature, through reading, analysis, and dialogue. It examines several French literary movements, works of prominent French authors, and contributions made by French literature to the cultural and artistic developments of the Western world. Writers studied include Voltaire, Anatole France, Sartre, and Sagan.

7225 Fundamentals of Communication 4 cr.

This course focuses on essential elements of reading, expository writing, and public speaking. Students in the course improve their reading speed and comprehension, learn to organize and develop an essay, as well as master elements of grammar and spelling; in addition, they gain confidence in expressing themselves orally in a public or interview situation.

7231 Fundamentals of Literature 4 cr.

This course acquaints the student with the basic literary genres of poetry, fiction and drama. It introduces the student to the basic terms and methods for the analysis and appreciation of literature. The course includes weekly written work, oral interpretation of poems and stories, and creative exercises with the variety of literary devices studied.

7240 German Literature 2 cr.

The course aims to familiarize students with highlights of German literature. The course examines several German literary movements, the works of prominent German authors, and the contributions of German literature to the artistic and cultural developments of the Western world. Writers to be approached include Goethe, Mann, Kirst, and Grass.

7260 The Innocent Hero: An Unconscious Rebel 2 cr.

An innocent hero faced with the inhuman rules of a society often becomes an unconscious rebel whose experiences provide an effective argument for social change. This course will try to assess the effectiveness of this literary device by considering Voltaire's *Candide*, Kipling's *Kim*, Twain's *Huck Finn*, Melville's *Billy Budd*, Swift's *Gulliver's Travels*, Berger's *Little Big Man*, and Golding's *Lord of the Flies*.

7300 Introduction to Fiction: The Novel as Literary Form 2 cr.

This course introduces students to the novel as a literary form, focusing on the moral, political, psychological, and aesthetic issues which are a part of the history of fiction and on the development of such fictional techniques as point of view and narration, structure, language, and characterization. Authors studied include Austen, Flaubert, Eliot, James, Joyce, Wolfe, and Robbe-Grillet.

7305 Introduction to Greek and Roman Drama 2 cr.

This course examines the evolution of Greek tragedy and Roman comedy from an "Aristotelian perspective" and views the components of tragedy and comedy, and the changes in form and content initiated by major Greek and Roman playwrights. While the focus of the course is on the plays themselves the course also clarifies the critical point of view that will be adopted in consideration of the dramas and their development.

7315 Literature: Myth, Dream and Meaning 2 cr.

This course investigates, through techniques of depth psychology and readings in myth and literature, the archetypal theme of rebirth or initiation into the mystery of the self. Its emphasis is on a way of reading literature which gives it personal meaning for individual self-integration, drawing on Jung's concepts of the human mind: the Conscious, the Unconscious, the Shadow, the Guide, and the Holistic Self.

7330 Literature of the Harlem Renaissance 2 cr.

This course focuses on the works of such writers of the 1920's as Jean Toomer, Langston Hughes,

Countee Cullen, Zora Neale Hurston, and Claude McKay during the period of artistic experimentation among black creative artists known as The Harlem Renaissance. It explores the relationships between the Black renaissance and the emerging avant-garde of writers such as Sherwood Anderson, Gertrude Stein, Eugene O'Neill and Carl Van Vechten, and traces the evolution of the Afro-American literary tradition.

7340 London & Orwell: Rebels and Prophets 2 cr.

Jack London's popular journalism and fiction made him both a spokesman and prophet of the late 19th Century socialist movement. George Orwell's writing served the same ends for the socialist groups of the 1930's. Each man found metaphors for the conditions of his time which were effective because they were rooted in deeply felt experiences of the conditions against which each rebelled. The course explores in what ways London & Orwell were rebels and prophets by discussing the novels in the context of the non-fictional writings.

7360 Mark Twain and His Time 2 cr.

Students read and discuss some of the author's lasting works. We view the landscapes of his youth, his middle-age, his reactions toward the Civil War; we examine his writings produced before and after the turn of the century. How Twain viewed the doing of America—parlaying its strength and weaknesses into the nation it is today.

7370 Masters of the Modern American Novel 2 cr.

The course focuses on the novels of Vladimir Nabokov, Saul Bellow, Philip Roth, and Richard Stern. The purpose of the course is to place these novelists within the American tradition of introspection and self-criticism that stretches from Hawthorne to Vonnegut. Special attention is also paid to the roles played by these authors in tragedy.

7380 Masterworks of American Literature: 1750 to the Present 2 cr.

This course focuses on the conflict between individualism and social conformism in American literature from the Puritan preachers to the present. Authors to be studied include Edwards,

Franklin, Emerson, Hawthorne, Melville, Fitzgerald, Hemingway, Ellison, and Mailer

7405 The Novel in Transition: Conrad, Lawrence, and Forster 2 cr.

Conrad, Lawrence and Forster are crucial figures in the development of the modern novel. In their hands, the novel underwent a metamorphosis from its loose and baggy Victorian structure to its lean and lyrical 20th century form. The principal purpose of this course is to explore these formal developments.

7410 Psychology in Literature 3 cr.

This course is an introduction to various techniques in psychology designed to increase an understanding of the behavior of individuals, families, and groups. The course is divided into three sections: (1) psychology of death and dying; (2) psychology of families; and (3) psychology of consciousness. The psychological bases of behavior in contemporary society are investigated through reading and discussion.

7460 Women in Literature 2 cr.

A survey of women writers of fiction, drama and poetry and/or female characters in literature. Through reading and discussion the class examines the authors and subjects in terms of their personal consciousness, relationships with men, social independence, and other issues.

7470 World Drama 2 cr.

This course surveys the historical development of dramatic forms, both Eastern and Western, which have contributed to the wide ranging spectrum of what is called "drama" today. Students pay attention to physical theatres in which these forms were produced, their audiences, and the cultural contexts in which they arose. Eastern forms such as Noh, Kabuki, Indian and Chinese drama are studied; and the course surveys the development of Western drama from Greek theatre through the avant-garde movement of the late 19th Century.

7481 The Writer and World View I 3 cr.

This course examines the relationship between world view and literary technique, with an emphasis on European writers. Through comparative readings and discussions (for example, parallel readings from Kierkegaard and the Theater of the Absurd), it explores the ways in which beliefs

shape literary form and how philosophy can be a shaping principle of the creative artist.

7482 The Writer and World View II 3 cr.

This course explores the relationship between world-view and literature, focusing on how this relationship functions in the writings of American artists. Through comparative readings in American masters of the short story it examines American ideas about life and death and the relation between literature and faith, literature and democracy, literature and the American individualistic pursuit of happiness.

9000 Independent Project: Humanities/Literature

Students must submit a proposal at the time of registration which outlines the project to be undertaken. Permission of Department Chairperson is required.

Contemporary Studies

3100 Aging and Old Age 2 cr.

Students discuss the definitions, theories, and cultural attitudes and myths about aging and the role media and the arts play in these areas. The biology of aging and its implications for health care, the psychology of aging and all its implied changes in mental health, sex, leisure, retirement, and generational relationships are also considered. Students develop an understanding of death and a philosophy of life which integrates the reality of aging.

3140 Contemporary History: Understanding the News 4 cr.

Based on the assumption that a knowledge of contemporary events is as important as knowledge of the past in coming to an understanding of who we are and why our society is what it is, the course examines major facets of contemporary world culture as portrayed in the mass media—print and electronic—over a period of time, with the emphasis being on the present and its links to the past.

3160 Cultural Studies: Self and Society 4 cr.

Having as their common point of reference work

in the areas of literature, mythology, science, anthropology, philosophy, psychology and history, students examine aspects of contemporary world culture of major significance to their individual lives and to the society in which they live.

3170 The Culture of Families 2 cr.

This course explores the concept of the family in society, and examines the family as a group comprised of systems: social system, cultural system, communication system. The class experience itself offers students the opportunity to gain a greater understanding of themselves as part of their own family group, and to prepare a project based on personal family history.

3180 The Economics of Black Liberation

2 cr.

What is feasible for Blacks—or any American minority group—who seek a collective prosperity? What strategies are being used by such groups in their attempts to have impact on broad economic decisions? The course explores the major approaches being taken in an effort to enhance the economic lot of Black Americans and analyzes how these approaches correspond to the workings of the dominant economic system. Students investigate the Black Capitalist strategies, the “separate economy” idea, the “full integration into the labor market” theme and the collective communal economic development strategy.

3190 Educational Psychology 2-3 credits

This course is designed as an overview of educational psychology. It covers the fundamentals of growth and development, early experience, cognitive growth, language and personal development and student discipline. The course also explores the nature of learning, teaching relationships, and special education and social psychology. The course, may, by prior arrangement with the instructors, be taken for a total of 3 semester hours of credit. This option is open to those students whose additional work in the course for purposes of teacher certification will justify the additional credit received.

3200 Family and Community History 2 cr.

Twentieth century American life from the perspective of the family and the Chicago community is the focus of this course. The course deals with the major changes in Chicago since 1893, and how

they affect women, ethnics, workers, and reformers. Special emphasis is placed on how the crises of the Great Depression and World War Two were felt by families. Lectures, readings, discussions, site visits, short reports and individual projects (family autobiographies, newspaper history, photographic studies).

3215 Human Development and Learning 2 cr.

This course explores and analyzes the development of the human being and of the human learning process from birth to death, sequentially and thematically. Initially, the child is studied from conception to puberty, approaching the facts of maturation, learning, socialization and social interaction, intelligence, and language. Next, the physical, emotional, and cognitive growth of the individual to young adulthood is examined with particular attention to environmental influences and challenges and to obstacles and sources of stress specific to the culture. Finally, the cycles of early maturity, marriage, family, occupation, retirement, aging and death are surveyed. Throughout, the emphasis is on interaction of psychological, social and physiological factors with the overall developmental process.

3217 Humanistic Existential Psychology 2 cr.

Humanistic existential psychology focuses attention on the experienced person, with an emphasis on choice, creativity, valuation, and self-realization. This course explores these aspects of human experience along with the alienation of humans from their own nature, and the struggle to maintain integrity in the face of mechanized and industrial society. Students study the works of such major exponents of the existential approach as Laing, May and Bugental.

3220 Institutions & Individual Behavior 2 cr.

This course examines the nature of individual behavior in institutional settings—specifically, the setting of the penal institutions or prisons and the methods of behavior modification used in those institutions to change individuals' behavior. The course investigates the alternatives to present inhumane behavior practices, from both a theoretical (including ethical) and a practical viewpoint, including all the social, economic, and political implications.

3241 Introduction to Economics: Macroeconomics 2 cr.

Macroeconomics is the study of entire economies, whatever the size of those economies. It includes a study of overall price levels, of unemployment rates and other economic aggregates. The course explores the notion of government management of the economy, the concept of national output, and the abstraction of "aggregation". The course also concentrates on the study of concepts of recession, inflation, and gross national production. Finally, it deals with the broad scope of economic history and its relationship to the study of modern economics.

3242 Introduction to Economics: Microeconomics 2 cr.

The course is an introduction to economics which encompasses both general theory and specific real-world applications, assisting the student to understand why our society functions as it does in terms of its economic aspects. Basic economic concepts studied include supply and demand, fiscal and monetary policy, and national income accounting. Basic economic issues explored include housing markets, inflation and depression, unemployment and full employment, and industry regulations.

3250 Introduction to Psychology 2 cr.

This course examines, in a historical context, the development of the basic concepts in major areas of contemporary psychology. Through the exploration of a series of themes concerning human behavior in a social context, the student gains an overview of the nature of psychology and the range and diversity of its concepts and methods.

3255 Introduction to Sociology 2 cr.

This course introduces the basic concepts and disciplines of sociology and examines the methodology of investigating the various levels of human interactions. The course provides the student with a more objective method of investigating and analyzing various sociological issues. Through the examination of sociological case studies, the course enables the student to critique and analyze the research methods utilized.

3260 Life and Death: Attitudes and Experiences 2 cr.

In this course students consider several problems centering around the issues of life and death, both individually and socially. Students discuss definitions and concepts of death, including philosophical, religious and cultural attitudes about death and its relationship to life. Students consider the experience of communication and "unfinished business" with the dying person, exploring bereavement, grief work and psychic survival, mourning and memorial ceremonies. The life and death issue is discussed in terms of its social, political and psychological implications.

3280 Lives: People and Their Times 4 cr.

Having as the common point of reference works by a number of writers to be discussed in the course — both fiction and non-fiction — students look at the lives of human beings who stand out from the crowd in their attempt to make sense of it all and in their attempt to come to grips with the times in which they are living.

3290 Medical Care: Practice and Politics 2 cr.

This course focuses on the practical and political aspects of health, of disease, and of health-care delivery. In investigating such issues, the course takes into consideration the functioning of the human body, the interaction of the human body with the environment, and the social context in which this functioning and interaction occurs. The course raises the larger issues of the necessities and the strategies for working towards a healthier society and a more effective health-care system.

3320 Perspectives in Mass Media 2 cr.

As an examination of the major mass media, this course emphasizes the giant of mass communications—television. The possible deterioration of our intellectual and moral heritage with the advent of mass media growth is studied. How does television influence a viewer? What are television's social responsibilities? How does advertising, public relations, and social change affect mass media?

Special groups explore how passivity toward television is changing, how television is the most powerful of all agencies of social change, and how the global village is shaping up.

3325 Philosophy of Education 2 cr.

A survey of philosophical approaches to education in America. The course examines American schools against the historical background of American ideas and society from puritanism to the open classroom.

3345 Psychology: Mental Health and Illness 2 cr.

This course is an introduction to normal and abnormal psychology, with an emphasis on the developmental perspective. The two broad categories of mental illness — neurosis and psychosis — are explored; each is defined and analyzed according to psychodynamic theory. Students compare their understandings of the healthy, functioning person with their learnings about mental illness and its implications.

3350 Race in America 2 cr.

Perhaps one of the most obvious but neglected aspects of the racial problems that face us today is ignorance of one another, and in the case of many of us, a lack of knowledge of ourselves. This course is designed to answer the practical questions and speak to the potential problems and fears of those of us who must live and work in a multi-racial society.

3360 Social Issues: Comparative Solutions 2 cr.

The urgent issues that we confront as a society today — economic and job opportunities, fair housing and education, health care and nutrition, population pressure and creative leisure, and above all conflicts of race, beliefs, and interest groups — are faced in every society in the "global village". Social problems, which proceed from fundamental human needs, are experienced in many ways in diverse cultures. This course isolates some of these issues and focuses on the solutions which have emerged in other societies as well as our own. These creative answers may well be useful at many levels, from neighborhoods to nations.

3365 Sports in America 2 cr.

This course examines major aspects of sports in America: cultural, social, national, historical, and business. The impact of sports on the American psyche, and the emergence of Blacks and women as forces within the sports structure are in-

vestigated. The course includes presentations and seminars with sports stars, executives and managers, and affords the student an opportunity to develop an understanding of sports through firsthand information and experience. The course includes class field trips to sports events, both collegiate and professional.

3380 Technology, Science, and Culture 2 cr.

The course begins with an historical survey of changes in the organization of labor according to technological needs. The affects on the environment of present-day technology and our changing view of nature are then studied. Finally, a literary vision of a future society scientifically created to keep everyone happy is examined. A report on each of the three text books will be required.

3390 Theories of Personality 2 cr.

This course acquaints the student with the major theories of personality structure and development. The theories explored include both traditional models (psychoanalytic, Adlerian, and behavioral) as well as more recent models (transactional-analytic, gestalt, and cognitive). Each theory is analyzed in terms of how it explains human nature, motivation, development, learning, and change.

3395 U.S. Foreign Policy: Perspectives 2 cr.

This course attempts to put current foreign policy of the U.S. into historical perspective. Too often the concerns of the moment blind us to some of the basic issues and long term causes and effects of a particular international crisis. The course focuses on several current international events and retraces those developments to an earlier time when the issue first emerged. Finally, the course tries to understand contemporary issues in terms of their ideological origins to see how past ideas condition present responses.

3400 Violence: Personal and Political 2 cr.

In this course, the class studies the lives and writings of advocates of violence and non-violence including: Frantz Fanon, Che Guevara, Malcolm X, Jesus Christ, Mahatma Ghandi, Martin Luther King, Jr., and Cesar Chavez. Ideas are stressed more than facts. Techniques of non-violent training are taught. Films and tapes of actual key historical events are used and speakers

with direct experience in social change movements interact with the students.

3415 Women In Society 3 cr.

This course is an exploration of women in relation to society and to culture. It examines the place of women in this and other societies, focusing on the socialization process of women: how and why specific roles are assigned to women; how, why and by whom these roles are passed on from one generation to the next; and what the consequences of this process have been and will be. The course also examines the variety of choices women make in determining their lifestyles and careers.

5120 Co-Counseling Workshop 2 cr.

1. Demonstrations of co-counseling theory and techniques used to release the stored tensions and rigidities blocking the full flow of creative, flexible intelligence, zest and openness to meaningful relationships.
2. Practice sessions in which participants team up and learn how to exchange this natural and very effective counseling with one another.
3. Discussions of how the theory of co-counseling relates to its practice and to the constructs of our lives and society.

5125 Co-Counseling Workshop: Intensive 2 cr.

An extension and refinement of skills and understandings developed in Co-Counseling Workshop.

Prerequisite: Co-Counseling Workshop or Consent of Department Chairperson.

5128 Contemporary Male Sexuality 2 cr.

This course addresses issues which face men in our society: various aspects of gender and mythology and how these oppress men in relation to themselves, other men, and women and how these roles change in light of the feminist movement. The course focuses on roles, values and attitudes in a socio-political milieu through lectures, discussions, guest speakers, and readings from current literature in the field of sexual awareness.

5200 Legal Survival 2 cr.

This course deals with the topics: landlord and tenant; contract, consumer, economic and debt matters; laws of arrest and detention; and law of

copyrights. Other possible topic areas: family law, social legislation, civil rights, race and the law, and abortion.

5210 Nutrition and Health 2 cr.

This course concerns itself with the relationship of nutrition and related health factors to the person's well-being. It focuses on the following issues: eating for health and vitality; the role of protein, carbohydrates, fats, vitamins, and herbs in the diet; the truth about fasting, health foods, and reducing diets; how to reduce stress; the age-old remedies and recipes for rejuvenation and longevity; and how to retrain one's eating habits.

5220 Organizing for Social Change 3 cr.

The course explores the concept of social change. It focuses on social change as a long-range process requiring the development of a collective and unified spirit on the part of people involved. Issues such as work, working conditions, health, education, legal rights, and sports are dealt with in this course.

5285 Wholistic Living 4 cr.

The course focuses first on the body's basic physical needs: diet (nutrition, cooking, food sources, and food growing); movement (yoga and other energizing exercises); and rest (meditation). The course next examines that which feels, perceives, thinks, wills, and reasons—the mind. Finally, the course studies the spirit, the animating vital principle which is the source of life-forms in the material world.

5290 Wilderness Experience 2-4 cr.

Under the guidance of an experienced instructor well-versed in survival skills, students explore a range of environments beyond their usual geographical surroundings — from swamps to reefs, from deserts to mountains. Then, drawing on their major areas of interest in professional communications or artistic disciplines, students document their outdoor adventure or integrate their experiential learnings through a creative project or presentation.

Prerequisite: Permission of Department Chairperson.

5301 Women and their Bodies 2 cr.

The basic assumption of the course is that oppres-

sion and exploitation of women ultimately derive from the fact that women are constructed to bear children. In the course of this oppression and exploitation, women have been kept ignorant of their bodies and bodily functions, and must rely upon an elite group of gynecologists (predominantly men) for care and knowledge. The course format is primarily discussion of these issues, with some lecture and guest speakers. Subjects include: anatomy and physiology, pregnancy and childbirth, sensuality and sexual choices, contraception and abortion, rape, aging and menopause, and topics of interest to the class. Texts include *Our Bodies Ourselves*, the *VD Handbook* and the *Birth Control Handbook*.

5302 Women and Their Bodies II 2 cr.

This course comprises an in-depth analysis of historical and contemporary trends with regard to women and health care. The course examines the advent of the medical profession and the consequences of its rise for women's roles. The course explores health care delivery in American medicine with particular consideration of women's medical issues. It also analyzes the effect on women of American technology and ideology with reference to such issues as psychiatry, rape, and sexuality; and inquires into the development and organization of health care alternatives and the recovery of women's responsibility and autonomy in relation to their own health.

Prerequisite: Permission of Instructor or Department Chairperson.

5900 Independent Study in Community and Social Services 2-4 cr.

In this special Independent Study, students draw from a list of approved department-contacted community and social service agencies to arrange their own placements with these agencies in the field. In the field placement students devote a pre-determined number of hours weekly to the service of the work of the agency and its clientele under professional supervision. Students perform human services and simultaneously gain useful work and professional experience.

For the list of agencies, contact the department office prior to registration.

Prerequisite: Permission of Department Chairperson.

9000 Independent Project: Contemporary Studies

Students must submit a proposal at the time of registration that outlines the project to be undertaken. Permission of Department Chairperson is required.

Science

2001 Astronomy Workshops 1 cr.

Teachers and other interested individuals learn the basic facts about the solar system, stars, galaxies, and the universe, while exploring methods and materials helpful in presenting the material to children. Class time in the Sky Theater is provided to acquaint students with the constellations, sky coordinates, motions of the sun, moon, and planets, and the potential of planetarium field trips. A trip to a local observatory provides a first-hand look at objects in the sky. Meets at Planetarium.

2025 Biology: The Living World Around Us 4 cr.

This course explores the biological world; the cellular basis of life, organisms, and ecological interactions between organisms, with particular attention to issues of greatest relevance and impact at the present time. Matters of special consideration include non-food products from plants and animals, insect life forms and adaptation, the biological implications of cloning and the requirements for life in outer space.

2050 Biology of the Human 2 cr.

In this course, students examine how the various organ systems interplay in the complex functioning of the human being. Particular attention is paid to the normal processes of the body systems—cardiovascular, respiratory, nervous, digestive, reproductive, and eliminative—and some abnormal processes are investigated as well.

2100 Biorhythms and Behavior 2 cr.

Cyclical changes which are pertinent to the behavior of many living things are discussed: cycles of growth, metabolism, hormonal balance and other cycles which recur rhythmically on a daily, monthly, seasonal or yearly basis, and

which are found in plants and animals. The course culminates with a focus on the human physical, emotional and intellectual cycles and on plotting individual biorhythms.

2120 Biopsychology 2 cr.

Biopsychology is the study of the biological and psychological correlatives of conscious and unconscious mental processes and behavior in animals and humans; it examines the relationships between behavior, experience, and organismic functioning, with particular reference to the nervous system. This course explores such issues as the nature of control and mind/body relations, including their mediation by chemical and metabolic mechanisms; the nature of healthy equilibrium and the effects of stress; the physiology of perception and the physiological concomitants of learning; and the relationship between instinctive and learned behavior.

2150 Chemistry in Daily Life 4 cr.

As human beings, we interact with a world of chemistry in intensely intimate as well as very practical ways every day, whether or not we are aware of it. This course studies the chemistry of a variety of everyday objects and substances and actions, and how these interact with the chemistry of our bodies: our work, and art, and our environment—from our foods, soft drinks, cosmetics, clothing and other textiles, to rubber goods, paints, textile dyes, film developing, fuel oils and gasoline, to the water we drink, to the very air we breathe.

2160 Computer and Society 2 cr.

This course examines the history of computers and provides a basic understanding of computer operation, theory and technology as a background from which to explore the impact of computers on our world and the issues raised by increasing computer uses.

2162 Computer and Society: The Arts 2 cr.

The computer has ushered in a revolution in the processing, manipulation and flow of information, and in the communications media. This course aims to present the strengths and limitations of the computer as an information processing tool, to investigate the impact of the computer on communication, and to suggest applications of the

computer to such areas as music, design, animation, graphics, and art scholarship.

2200 Energy, Ecology and the Planet Earth

4 cr.

What is the nature of the current energy crisis? Is it a serious threat, or a ploy of the oil companies? Is it only current and local or a long-term problem for the world? This course includes a study of the earth's energy sources, ranging from petroleum, coal and natural gas to atomic energy, solar and wind power. Students investigate how these energy sources are tapped and transformed into usable energy, the relative advantages and costs of each, and the larger issues raised in their use: the promise and dangers of radioactivity, and the economic and political implications of control.

2250 Exploring the Universe

2 cr.

The classroom is the Sky Theater itself, where constellations of all four seasons and all latitudes may be viewed. Motions of the sun, moon, and planets are seen greatly speeded up, to help students understand the constantly changing appearance of the sky as seen from our position in the solar system. Slides, films and special effects take the student into the depths of space to learn about planets, the lives of stars, and the structure of galaxies. A field trip to a local observatory for telescopic viewing is included. No previous acquaintance with astronomy is needed. Meets at Planetarium.

2350 Galaxies and Cosmology

2 cr.

Students explore first our own island of stars—the Milky Way Galaxy—and our sun's location in it. Next they inspect our neighboring galaxies and look beyond to the giant clusters of galaxies whose motions suggest that the entire universe is expanding. The mysteries of galactic evolution led to a study of exploding galactic cores, spiral density waves, and the perplexing quasars. Finally the course examines general relativity and the various models of the universe, such as the "big-bang" and "steady-state" models. From these, students attempt to determine the overall shape of and possible past and future states of the universe. A field trip to a local observatory is included. Meets at Planetarium.

2400 Great Discoveries in Astronomy I: From The Greeks to Newton

2 cr.

The course surveys the achievements of ancient astronomers and then moves forward to the age of Copernicus and Galileo, who helped to topple the age-old belief that the Earth and Man are at the center of the Universe. The Adler Planetarium's world-famous collection of historical star maps and astronomical instruments is employed in class sessions. An observing session in the Doane Observatory is included.

2401 Great Discoveries in Astronomy II: From Herschel to the Space Age

2 cr.

The course examines the dramatic developments in astronomy during the past few centuries including the discoveries of new planets, the increased use of sophisticated telescopes and satellites and the changed role of the astronomer. Great Discoveries in Astronomy I is not a prerequisite for this course.

2450 Health and Disease

2 cr.

The course looks at health and disease from the perspectives of heredity and environment. Heredity factors to be discussed include: gene make-up (health), and congenital as well as genetic defects (disease).

The role of environmental factors such as exercise, climate, and nutrition is analyzed in terms of their relationship to health. Infectious organisms (fungi, bacteria and viruses), chemicals toxic to man (and others indirectly affecting man), and irradiation are environmental factors studied in relation to disease.

2531 Mathematics I: Fundamentals

2 cr.

This course provides a working knowledge of basic mathematics. Beginning with the concepts and use of fractions, percentages and decimals, students develop an understanding for transition to algebra. Topics include operations with whole numbers, integers, positive and negative powers, and scientific notation.

2532 Mathematics II: Algebra

2 cr.

This course provides a working understanding of algebra and its uses. Topics include: operations in polynomial and algebraic expressions; solving linear equations and inequalities, and setting up such equations from problems given in words;

factoring, and the solution of a system of equations in two variables, both graphically and algebraically.

Prerequisite: Mathematics I or Permission of instructor or Permission of Department Chairperson.

2533 Mathematics III: Advanced 2 cr.

Building on Mathematics II, this course develops further understanding of algebraic theory and uses, and introduces the student to analytical geometry and basic trigonometry.

Prerequisite: Mathematics II or Permission of instructor or Permission of Department Chairperson.

2550 Origin of Life 2 cr.

How did life begin? What was the first form of life? What are the different theories that have been developed to account for the origin of life? How have different forms of life evolved, persisted, succeeded, failed? What is life itself? This course explores the nature of living matter, its genetic and hereditary materials and processes, and the evolutionary processes behind the origin of life, species, and man.

2600 Our Physical Environment 2 cr.

A study of the interrelationship among the various elements of the physical environment in which man and woman find themselves. Ecological balance: what is it? How do we work to bring it about?

2620 Physics: Light, Sound, Electricity 4 cr.

This course explores the wave phenomena—light, sound and electricity—as they relate to the communications arts. Students examine how energy waves are produced, transmitted, received, and detected. The uses of these waves and how they apply to photography, film, television, and radio is studied. The course provides a practical and theoretical understanding of the physical media and processes which make possible the communications media.

2700 Practical Science 2 cr.

American culture is defined by the rest of the world largely in terms of our inventive technology. We are proud of our Yankee ingenuity. From the doorbell to the air conditioner, the TV set to the

turbo-jet, we have pioneered the design and manufacture of tens of thousands of modern machines and devices. This course explains the technology, with which we live so intimately, using simple diagrams and the principles of natural law that are exploited by the inventions that work for us.

2710 The Science of Acoustics: Sound & Music 2 cr.

This course explores the basic concepts and applications of acoustics. It begins with an overview analysis of the physics of sound and its perception by the human ear. Students explore sound in relation to music, the production of sound by classes of musical instruments, and the recognition of musical sound qualities. Finally, students examine the perception of music itself; superposition, musical scales, and consonance and dissonance.

2720 Sciences on Film I 1 cr.

This series offered Fall semesters, consists of a series of films on developments in the sciences together with a series of discussions on the films. The films illuminate the challenging problems, methods and theories of 20th-century science, and explore the range of scientific investigations from ancient civilizations to modern technology, from atomic physics to astrophysics. Class attendance at both the film screenings and the discussions is required, as is a written report on one of the films.

2721 Sciences on Film II 1 cr.

This course is offered Spring semesters and follows the format of Sciences on Film I, with a different series of films. It may be taken for credit by students who have had Science on Film I, which is not a prerequisite.

2750 Scientist and Society 2 cr.

Who are the scientists? Are they special kinds of persons? What motivates and influences them? How do they think? How true is society's view of them? Should they participate in political decisions? In politics? Are they responsible for the uses made of their research and inventions—e.g., the atomic bomb, medicines and drugs, brain operations, etc? Students and their instructor discuss, in a seminar setting, these and other issues relating to what society can and should expect of its scientists.

2800 The Solar System 2 cr.

The class examines the latest findings about each of the major planets, their moons, and the comets, asteroids, and meteoroids. Next it considers the origin and future of the solar system, and the evidence for planetary systems around other stars. Finally, the possibility of detecting extraterrestrial life, either within or beyond our solar system is explained. A field trip to a local observatory is included. Meets at Planetarium.

2850 Stars and Stellar Evolution 2 cr.

Students survey the kinds of stars that make up our Milky Way Galaxy and consider the latest theories of how stars are born, evolve and die. Students view the vast clouds of gas and dust in space, from which stars form and investigate the nuclear fires that sustain the stars during their long lifetimes. Students consider how the process of stellar explosion and rebirth is linked to the presence of life on Earth (and probably elsewhere). Finally, students survey the exotic states of stellar collapse—from pulsars to black holes. An observing session in the Doane Observatory is included. Meets at Planetarium.

5301 Women and Their Bodies 2 cr.

See Contemporary Studies for Description.

9000 Independent Project: Science 2-6 cr.

Students must submit a proposal at the time of registration which outlines the project to be undertaken. Permission of Department Chairperson is required.

1000 Cultural Patterns: The Roots and Connections of Your Life 4 cr.

Cultural Patterns is a special experimental interdisciplinary course sequence open to *all* students in the College. It may be taken in partial fulfillment of the College's General Studies requirement. The course includes a Core Experience section *and* a discussion section. Students may complete one or two semesters of the sequence, entering either in the Fall or Spring semester.

The course considers basic concepts which constitute universal themes and which have been of concern to most societies throughout history. The themes are examined historically and cross-culturally and related to the patterns of contemporary life.

In the Fall semester, "Patterns of Society," the focus is on society as a whole: the formation of societies; the contracts individuals make as members of society; social, cultural, political systems in action; the challenges to systems and alternatives for the future.

In the Spring semester, "Patterns of the Individual," the emphasis is on the individual and how the individual relates to the world at large; the evolution of the individual and the realization of self; the pursuit of happiness by various individuals in different times and cultures; cycles of life, death, regeneration.

Multidisciplinary Core Experiences include films, slide/music/drama presentations, simulation games, field trips, guest speakers, lectures, and synthesis sessions with members of the teaching team.

The course is designed for Columbia College students by an all-College faculty committee with the guidance of the Cultural Patterns Coordinator; it is supported by funds from the Federal Government. The course provides an initial framework for the process of integrating liberal learning with professional preparation in the arts and media.

Writing/English

The Writing/English Department offers a full four year program to those who want to be writers of fiction, non-fiction, and poetry. The program is structured around the nationally acclaimed highly flexible Story Workshop method of teaching writing, originated and developed by the Department Chairperson, John Schultz. In the Creative Writing area of the department, Story Workshop courses teach the writing of fiction and non-fiction. The department also offers a variety of other courses in the writing of fiction, non-fiction, poetry, plays, television and radio scripts, children's stories, science fiction, review and critical writing, and prose forms on a level and scope unusual in an undergraduate program. Columbia writing graduates have published widely in all of these areas.

The Story Workshop program is staffed by a faculty of professional writers trained in both Story Workshop theory and practice. Writing courses are usually staffed by carefully selected professional writers in each area. The Story Workshop method by-passes unproductive classroom criticism of writing faults and uses instead, through personal discovery in a small group situation, a wide variety of word exercises, image tellings, writing exercises, oral readings, and Basic Forms and Sense of Address and positive critique approaches. Coachings from the Story Workshop director/teacher help students to discover their own writer's voice and imagination and to firm that expression in the most effective ways. Used both in writing workshop classes and in Fiction Writing through the most advanced levels of concentration on short fiction and the novel, Story Workshop approaches provide a unified and continued sequence of study.

By uniting the processes of reading and writing, of telling and listening, of perceiving and communicating, the various Story Workshop courses do much more than writing classes alone. Students usually see distinct improvement in their own skills and in the skills of other students in their classes. Participants have shown increased ability to see and to organize their thoughts and their experiences.

Story Workshop English Usage approaches help students clarify and build awareness of the potential of language. The Story Workshop Basic Forms and Sense of Address approaches provide direct steps into technical, scientific, factual, expository, persuasive, and fictional writings. These approaches are used in the College's required writing courses and in the advanced Prose Forms classes.

Along with guided discovery activities, students also receive direct guidance in personal conferences with teachers. These are essential features of the Story Workshop program and the writing program in general. Personal guidance and professional advice is offered in poetry, playwriting, scriptwriting, review and critical writing, children's stories, science fiction, and the writing of biography and history. Students are also offered such guidance in other reading and writing classes which, while not Story Workshop courses, are also staffed by recognized writers. Class size is always limited to 18 (15 for the most advanced classes), which provides a level of personal attention not usually given to undergraduates.

Columbia has published several books of outstanding writing by its Story Workshop writing students. These books have been widely acclaimed by writers, teachers and reviewers. They include *Don't You Know There's A War On?*, *It Never Stopped Raining*, *Angels in My Oven*, and *The Story Workshop Reader*. The department had also published book magazine anthologies of student writings, such as the poetry anthology *Virgin Mule* and the prose anthology *Hair Trigger*. The functions of these two kinds of anthologies have been combined in the publication of *Hair Trigger II*, which includes pieces from songwriting, scriptwriting, and playwriting as well as from fiction, poetry and prose forms. *Hair Trigger III* was awarded first prize by the Coordinating Council of Literary Magazines. Students have the opportunity to submit work to this yearly publication.

The Writing/English Department's program is completed and complemented by reading and

literature courses designed for serious writing students and other interested persons, as well as special lectures and seminars by visiting fiction writers, poets, scholars, and journalists. Included are courses that give literature background for students interested in preparing themselves for graduate work.

Chairperson: John Schultz

For those with a serious commitment to the medium, the department offers a major in Writing/English. Students who are interested in the requirements for majors can obtain a copy of the guidelines from the department.

THESE ARE THE COLLEGE'S REQUIRED WRITING COURSES

1101 Writing Workshop I 4 cr.

This course is designed to meet the student at his or her level of writing and general verbal skills and to enable each individual to develop these skills progressively, using the Story Workshop approach. Students in the group participate in word, telling, reading, and writing exercises, guided by an experienced Workshop director. The Writing I & II sequence integrates the full Story Workshop steps into technical, expository, and argumentative writing, developed in factual and imaginative ways. The basic principles and exercises can be directly applied in many areas involv-

ing observation and inquiry such as: theatre, music, drawing and painting, film, photography, social sciences, history, journalism, etc.

1102 Writing Workshop II 4 cr.

Prerequisite: Writing Workshop I or equivalent.

STUDENTS WHO ENTER COLUMBIA COLLEGE WITHOUT HAVING MET ENGLISH REQUIREMENTS PRIOR TO ADMISSION MUST ENROLL FOR WRITING WORKSHOP I & II IN ORDER TO GRADUATE.

1121 Fiction Writing I 4 cr.

The highly flexible Story Workshop method is the basic approach in most of the fiction writing courses at Columbia. The emphasis upon the individual relationship to the workshop director is present from the beginning, and this emphasis increases as students move at their own pace in developing perceptual and technical imaginative abilities. Students often make quite remarkable progress, as the books of Story Workshop writing show. Students who have completed Writing Workshop I & II, transfer students who have completed the writing requirements, and part-time students who do not seek a degree or already have a degree and are interested in writing, should enroll in Fiction Writing I.

Prerequisite: Writing requirement satisfied as indicated above.

1122 Fiction Writing II 4 cr.

Prerequisite: Fiction Writing I.

1123 Fiction Writing: Advanced 4-8 cr.

Advanced fiction writing, usually directed by John Schultz, uses Story Workshop approaches to develop the many facets of writing short fiction and novel. Students often begin writing very promising novels and short fiction, and have frequently been published. The class includes personal conferences (as needed) with the workshop director. This course may be repeated for credit only with department approval.

Prerequisite: Fiction Writing II and director's approval.

1141 Prose Forms for Personal Advancement I 4 cr.

The ability to write imaginatively and factually in

lively, clear, personal ways in technical, expository, argumentative, scientific and journalistic forms, enables a writer to secure frequent publication. The Prose Forms class uses the Story Workshop Basic Forms and Sense of Address steps in technical, expository, and persuasive writing. The writing of publishable works—and seeking the publication of it—are active aims of this course. It exposes students to the kind of writing that is generally useful in finding employment in the arts and media fields where writing skills are essential to advancement.

Prerequisite: Fiction Writing I or equivalent.

1142 Prose Forms for Personal Advancement II **4 cr.**

This course uses sophisticated Story Workshop Basic Forms and Sense of Address techniques to advance the development in the many prose forms, and also aids the student to conceive and organize a possible book while concentrating on shorter length material.

Prerequisite: Prose Forms I.

1143 Prose Forms Advanced **4 cr.**

This advanced course continues in the development of the many prose forms. This course may be repeated only with departmental approval.

Prerequisite: Prose Forms II.

2150 Androgyny in Myth and Literature **2 cr.**

An inquiry into myth and literature tracing thematic manifestations of androgyny—woman in man, man in woman. How the integrated masculine/feminine consciousness has affected our Western vision and whether recent manifestations of the androgynous outlook affect our present world view are considered by the class. The course examines the work of Virginia Woolf and the Bloomsbury Group, and touches on androgyny in contemporary music, poetry, fiction and art.

2220 Approaches to Teaching Writing **2-4 cr.**

This course examines the approaches being used in the teaching of writing. Students will study the disparity between the stated goals of the field and the actual results. Each approach is studied within the specific context of Story Workshop method-

ology. An overview of research worthy of attention is also included.

Prerequisite: Fiction II and Prose Forms I; Tutor Training is suggested.

2225 The British Novel in Transition: 1880-1920 **2 cr.**

The course explores the novel's transition from the Victorian period to the early 20th century. It also deals with the historical changes that foreshadowed the novel's evolution, including the social changes wrought by the Industrial Revolution; scientific discoveries by Nietzsche, Bergson, and Williams James; and the political tensions leading to World War I. Novelists include Conrad, D.H. Lawrence, Joyce, and E.M. Forster.

2230 Chaucer **2 cr.**

This reading and writing course introduces students to *The Canterbury Tales* and other poetical works by Chaucer, with emphasis on developing competency in reading and understanding Middle English.

2250 Chicago and Story **2 cr.**

This class uses historical, autobiographical and biographical pieces, as well as stories and poems, set and written in Chicago and environs to develop a knowledge and awareness of the city and neighborhoods in which students themselves live and write. Every story takes place somewhere, and in this class that place is Chicago. There are field trips to places of interest as time and weather permit.

2270 Commercial Writing **2 cr.**

Students develop skills in writing all kinds of commercial copy—handbooks, how-tos, reports, direct mail, TV commercials, newspaper and magazine copy. The class is taught by a practicing commercial writer who demonstrates a number of practical ways to survive through free-lance writing.

Prerequisite: Fiction Writing I, Prose Forms I is suggested.

2280 Contemporary American Poetry **2 cr.**

A survey of American poetry since 1945, including the work of Lowell, Plath, O'Hara, Ginsberg, Creeley, and Olson. The Beats, the Black Moun-

tain School, the New York School, and the Confessional poets are discussed, as well as "Deep Image" poetry and "New American Surrealism." Recent poets and movements are placed in the context of the Modernist tradition established by such figures as Stevens, Eliot, Pound, Williams, and Frost. The course is intended to follow in sequence Twentieth Century English and American Poetry, but may be taken independently.

2301 Creative Song Writing: Beginning 4 cr.
The course concerns itself with the lyrical and musical elements inherent in voice and story. Through a variety of in-class exercises, the workshop explores different aspects of songwriting, such as: lyric, chord progressions, melody, and rhythms.

Prerequisites: Writing II and Theory and Eartraining I. These may be taken concurrently.

2302 Creative Song Writing: Advanced 4 cr.
Prerequisite: Creative Songwriting: Beginning.

2350 Dream, Death and Story 2 cr.
Story considered as the functional, and often humorous, meeting ground for the historic forces of life and death. Also considered are the strivings, in dreams, of persons and peoples to discover and recover the imaginative impulses which brighten all human understanding of life and death: and story as a means of apprehending life's vitality and sources through relating the experience of death.

2370 Eighteenth Century English Novel 2 cr.
A survey reading and writing course concerned with the important and lively period that gave rise to the English novel. The works of Swift, Defoe, Fielding and Sterne are emphasized. Attention is also given to 18th century background.

2380 Elizabethan Poetry & Prose 2 cr.
A survey reading and writing course concerned with the works of Skelton, More, Wyatt, Sidney, Spenser, Shakespeare, Nash, and other Elizabethan song and prose writers. Emphasis is given to the integral relationship of song to poetry.

2401 English Usage for Personal Advancement I 2 cr.
The course reviews and discusses the possibilities of modern English usage with special atten-

tion to problems and possibilities of "preferred" and dialectal form; how to change usage in your speech and writing to impress employers and others who guard the gates to profit and personal advancement. Designed to answer your questions about grammar and rules.

2402 English Usage for Personal Advancement II 2 cr.

A continuing course in English language dialect usage, utilizing Story Workshop approaches to enable students to accomplish significant dialectal change in their speaking and writing voices.

Prerequisite: English Usage for Personal Advancement I.

2450 The Erotic Universal 2 cr.

A reading and discussion class designed for students interested in good reading. Class examines and compares sexually explicit themes appearing in both literature and the common marketplace pornography with the intent of heightening the student's awareness of the physical and psychological motivation of the characters.

2455 Existentialism and Literature 2 cr.

The course deals with the relationship between philosophy and literature. Emphasis is placed on the impact of current philosophical trends, such as existentialism and structuralism, on the literary world, and also the emergence of a certain literary point of view within philosophy. An effort is made to deal with the general problem of the text whether literary or philosophical, the relationship between the written and the oral text, the use of metaphor in philosophical discourse, the meaning of literary truth, the importance of the voice in the history of philosophy, and finally the meaning of the difference between philosophy and literature.

2500 Fiction Conference 4 cr.

An intensive combination of class meetings and individual conferences, determined by the instructor on the basis of the needs and response of the student and usually offered during the Intensive Mid-Term session.

2550 Fiction Forum 4 cr.

Fiction Forum is taught by an author and the

students meet both as class and individually with the teacher. The course is primarily intended for students whose principal interest is fiction writing and who have some experience in the area. Students are expected to develop original material and present their manuscripts for careful examination and rewrite. May be repeated for credit by advanced writing students only with department approval.

2570 Fitness & the Writer's Mind 2 cr.

In this course students undertake a study of the effects of an aerobic fitness program (running, swimming, etc.) upon imagination, mind, writing, and a general sense of well-being. Students become directly involved in an aerobic fitness program and in writing activities closely associated with it. The course also draws on the literature developing in this area.

Prerequisite: Writing Workshop I & II.

2650 The History of the English Language 2 cr.

A study of the origin, development and usage of the English language, its hidden history, its dialects and variations, and the roles these play in the lives of those who speak, write and hear the language. Joseph Williams' *The Origins of the English Language*, is a basic text. The course is an excursion into the human science of linguistics, in which students discover the dynamic history of the words they use.

2700 The Honest Art of Propaganda 2 cr.

Moving a reader to believe and to act is one of the writer's chief responsibilities. The Honest Art of Propaganda is a writing course. Students design and execute their own projects based on modern propaganda techniques used by businessmen, politicians, educators and others, and following the principles used in great propaganda triumphs of the past; i.e. Caesar's *Commentaries*, Shakespeare's histories, and Sergei Prokofieff's music. Finally, the student explores some personal benefits in being able to maintain freedom from the press.

2750 Imaginative Drawing and Painting: A Cross-Discipline Art Course 4 cr.

A cross-disciplinary excursion into the imaginative process using strong motivational and instructional

exercises in drawing and painting, combined with the Story Workshop word exercises and responses, oral readings, and understanding imagery, actual dreams and fantasies. The course includes explorations of image and space and voice and perception as they apply to drawing and painting, with an emphasis on the evocative powers of the naked word. Regular drawing done outside of class is required and reviewed weekly by the instructor.

2770 Introduction to Linguistics 2 cr.

This course provides students with an overview of the theories, approaches, and controversies in the scientific study of language.

Prerequisite: Fiction I.

2800 Introduction to Poetry 2 cr.

A wide-ranging survey of varying traditions, forms, and personalities in the history of the art: from Shakespeare to Yeats to Etheridge Knight; from the sonnet and elegy to the visual poem. Lectures, readings, and discussion will be included about the works of Pablo Neruda, Cesar Vallejo, Andrei Voznesensky, Henri Michaux, and others, as well as several contemporary American poets.

2820 Introduction to Psycholinguistics 2 cr.

An overview of the newly developing field for the study of language and learning perception, expression, and process.

Prerequisite: Fiction I.

2870 Nineteenth Century American Novel 2 cr.

This course examines writers whose contrasting responses to 19th Century North America established unique patterns and parameters for American literature. The course studies the role of the frontier, rural and urban themes, black-white relationships, and naturalism and realism.

2920 The Metaphysical & Cavalier Poets 2 cr.

A survey reading and writing course concerned with the works of John Donne and other English poets of the seventeenth century.

2930 Milton 2 cr.

A reading and writing study of *Paradise Lost* and other works of John Milton, such as early poems

and *Samson Agonistes*, with in-class reading aloud, writing and discussion

2970 Oral Tradition & Writing in America

2-4 cr.

Students examine the writings of authors, storytellers, and songwriters from the early history of the U.S. to the present day. Particular attention is given to the relationship of oral tradition to writing as seen in the works of authors from different socio-linguistic backgrounds. Class participants will look at the connections of their own oral traditions to their writing.

Prerequisite: Fiction I.

3100 Playwriting Workshop

4 cr.

The objective of the workshop is to equip the student with the knowledge and skills needed in order to write effectively for the theater. Emphasis is placed on actual writing under the guidance of a practicing playwright. Students are strongly encouraged to find their own style and voice. They write short scenes and sketches as well as a longer, sustained work-in-progress. The students' work is presented within the workshop by means of script-in-hand readings followed by exploratory discussions designed to help develop their work still further.

Prerequisite: Writing II or equivalent.

3151 Poetry Workshop: Beginning

4 cr.

The Workshop is conducted by a visiting poet of national distinction. The professional criticism of the instructor/poet is made available to the student, and all students enrolling for the course should anticipate a helpful and serious emphasis upon the production of poetry of continuously increasing quality.

3152 Poetry Workshop: Intermediate

4 cr.

Prerequisite: Poetry Workshop: Beginning.

3153 Poetry Workshop: Advanced

4 cr.

Prerequisite: Poetry Workshop: Intermediate.

3200 Pound, Eliot and Williams

2 cr.

Reading and discussion of the often controversial work and lives of three giants of modern American poetry. Shows the influence, of Williams especially, on Objectivist, Black Mountain, and Beat poets,

and follows Pound's brilliant career as a promoter of modernist ideas. An important aspect of the course is tracing the history of such innovation, beginning with Yeats and including the significant Imagist years.

3300 Psychology of War: The Combat Experience

4 cr.

This special concentration within the Writing/English Department uses Story Workshop methods to cover combat as a human experience and the soldier as victor, victim and survivor. War and war-related experiences through the eyes and voices of Tolstoi, Remarque, James Jones, Wilfred Owen, and new writers on Viet Nam are studied. The spirit of atrocity, the satisfaction of anger, the death anxiety, survivor guilt, etc. are topics of study, discussion and student writings.

3350 Psychology through Story

2-4 cr.

This workshop considers the questions: What sort of person is this? How does this person differ from other people? How does this person react to different situations? What is the person's fantasy life like? The character is considered primarily as he appears in story, but also as a psychologist would study him. After completing the workshop, students should present characters in their stories more accurately and perceptively.

3370 Readings by Contemporary Authors

2 cr.

The course is a series of readings by notable contemporary authors of local and national reputation. Each visiting writer reads his or her work at arranged times, representing a particular kind of writing. Time is provided for informal discussion following each reading in the series. Discussions may be expected to encompass a broad range of topics.

3400 Reading and Critique

4-6 cr.

An extended study for writing students who are currently enrolled in advanced or intermediate Fiction Writing classes. This class emphasizes readings, analysis, and criticism of the student's own writing in a Story Workshop setting. Time and effort are also devoted to extensive assigned readings directed toward the enhancement of the student's understanding of literary techniques and values. Individual director/student conferences are emphasized. Students must be cur-

rently enrolled in an intermediate or advanced Fiction Workshop and must be actively writing throughout the course. Counseling by Writing Department urged.

3410 Reading Critique/Novel Writing 4 cr.

Students explore the form, theory, structure, and style of the novel and its antecedent forms through assigned readings, while also developing the material of their own novel. The class uses Story Workshop critique approaches, in-class writing, and readings of the participants' writings. Students must also enroll in one of the two Advanced Fiction classes.

Prerequisite: Permission of Department Chairperson.

3415 Reading Effectiveness 2 cr.

A course to help students improve their reading skills. Students learn that while more rapid reading is appropriate for certain materials, slower reading may be necessary in order to comprehend other kinds of materials. The aim of the course is to show students how to make these distinctions and to fit the skills to the task.

3420 Regional History: Research & Writing 2-4 cr.

This course is designed for those interested in the history, social science, travel, political and environmental aspects of a regional area. Students will produce lively regional, historical, and travel writing. Taught by a regional historian, the class will also examine markets for such material.

Prerequisite: Fiction I; Prose Forms I is suggested.

3430 Research Writing 2 cr.

Few people realize that research through reading is a crucial part in the writing of much fictional and non-fictional literature. This course uses Story Workshop techniques to develop abilities to do research through reading for different kinds of writing, including the academic research paper. Students also receive instructions for footnotes, bibliography, etc.

Prerequisite: Writing requirement satisfied &/or Fiction I.

3440 Resume and Business Writing 2 cr.

The course provides the student with the written and oral communication skills needed when seek-

ing employment. Personal assessment, non-verbal communication, interviewing techniques, job adjustment, resume writing, as well as letters of inquiry, letters of application, follow-up letters, and letters requesting recommendations, will be covered. In addition, students produce writing based on their job experience journals. Readings include selections from Erich Fromm, and *Working* by Studs Terkel.

3450 Review & Critical Writing 2 cr.

The course focuses on practical experience in writing reviews of books, films, theater, etc., and considers questions of content, style, tone, and suitability to an audience as well as where and how to publish reviews. The course is useful not only to students interested in writing criticism but also to those with a general interest in improving their reading and writing abilities.

Prerequisite: Writing Workshop I.

3470 The Romantic Poets 2 cr.

A survey reading and writing course that gives first attention to Blake, and then to major works of Keats, Wordsworth, Coleridge, Shelley, Byron, and others. Emphasis is given to the study of the socio-cultural historical context of the romantic poets and their themes of individualism and liberty. Study of the use of dreams is included.

3500 Science Fiction: History & Criticism 2 cr.

Trends in SF writing and critical demands on SF writers are discussed and illustrated through readings in typical stories and relevant critical articles. The course takes the view that magazine SF since the 1920's represents an exciting new legitimate literary development from classical fabulism.

3550 Science Fiction Writing Workshop 4 cr.

A fresh approach to the conception and writing of Science Fiction. The course is taught by a practicing Sci/Fi writer, and offers an overview of the current state of the field and of the techniques of science fiction writing. Students develop original material, present their manuscripts to the instructor for careful examination, possible class reading, and rewrite.

Prerequisite: Fiction I or director's approval.

3700 Shakespeare: The Plays 2 cr.

A number of Shakespeare's major comedies, histories, and tragedies are read, written about, and discussed. The function of scene and character in the dramatic context is explored as well as dramatic convention and Shakespeare's development as an artist.

3750 Social Psychology: Story Workshop Experiment 2 cr.

This workshop begins with the questions: What is going on between the people? What are the people doing to each other? What game are they playing? Readings include fiction, plays and studies from the social sciences. In some respects, this resembles the transactional analysis approach to psychotherapy and the symbolic interactionist approach to social psychology. Students keep a journal. The experience of the workshop is expected ultimately to lead to a story.

3800 Story and Journal 2 cr.

The use and study of the students' personal journal and the journals and notebooks of authors such as Melville, Kafka, Nin and Boll as a device for the exploration of the imagination, the recording of the living image and the writing of fragments and dreams, all of which lead to a story.

3850 Story and Reporting 4 cr.

A four-hour workshop devoted to the investigation of the individual's role in the relating or recreating of actual events for the print media. The course emphasizes the importance of judgement, perspective, and accountability through in-class and outside writing assignments. Students read indicated background material and practice a variety of interviewing techniques. The class meets once a week in the Story Workshop format, with members of the semi-circle giving tellings, readings, and observations from selected events and their work.

3900 Story and the Supernatural 2 cr.

A study of the causes and effects of the concept of the supernatural within the realm of literature. Readings include Shakespeare, Hawthorne, Bierce, Yeats and others.

3950 Story: Origin, Form and Theory 2 cr.

A study of story with an emphasis on both personal and evolutionary origins. Myth, legend,

dream, history and personal experience are examined for the ways they have appeared in certain forms of literature. The original use of story as a way of learning and communicating is emphasized.

4121 Story Workshop Teacher Training I 4 cr.

This course is designed for primary and secondary teachers who want to improve their writing ability and acquire knowledge of Story Workshop classroom techniques, formats, theories, and procedures. It contains the design and content of the training course periodically offered for the Gifted Office of the Chicago Board of Education.

4122 Story Workshop Teacher Training II 4 cr.

This course is designed for degreed teachers with extensive Story Workshop experience. Students are trained in Story Workshop techniques developed intensively over time for many levels and kinds of writing. This course can lead to various levels of certification in teaching Story Workshop, provided by John Schultz. This course may be repeated for credit only with department approval.

Prerequisite: Permission of the Department Chairperson.

4150 Summer Story Workshop for Teachers 4 cr.

This workshop is an intensive seven week course in the Story Workshop approach to the teaching of writing, a familiarization with the method designed especially for teachers. Teacher-students meet twice a week for four hours of college credit, learning, experiencing and using Story Workshop exercises, perceptual principles and teaching techniques.

4160 Survey of Small Press Publishing 2 cr.

Students will examine the important phenomenon of the developing small press movement in the current American literary scene. Basics in how to go about founding presses and magazines, the economic realities of such a venture, and information on copyright laws, printing techniques and resources, mailing regulations will be included. The course will be taught by a small press editor and publisher.

Prerequisite: Writing Workshop I & II.

4165 Style for Writers 2 cr.

This course helps expand the potential of the student's own writing voice by hearing it joined with the prose styles and voices of major writers. The course approaches the King James Bible as the most influential single style upon the development of English prose. It uses advanced Story Workshop techniques of language parody and incorporation and examines the author's particular style to see how it emerges from the writer's unique voice.

Prerequisite: Fiction I & Prose Forms I is suggested; it is suggested that Fiction II or Advanced Fiction be taken concurrently.

4170 Technical Writing 2 cr.

This class introduces students to writing for technical fields in business, industry, trade and science, and concentrates on forms and approaches peculiar and necessary to accurate, effective technical writing. Students will write forms that have direct trade applications such as operating and building instructions, assembly of parts, and catalogue descriptions.

Prerequisite: Writing Workshop I & II; Prose Forms I is suggested.

2275 Composition: Advanced 2 cr.

This course concentrates upon the academic expository essay; it helps the student learn how to find and state a thesis and develop a deductive essay from it. It is also helpful for those who are interested in business report writing.

4201 The Tutor Training Program I 4 cr.

This course utilizes Story Workshop concepts, philosophy and teaching techniques. It is designed to train and provide tutors who, concurrent with their training semester, staff the Columbia College Tutoring Program which assists students who need help with reading/writing skills. Tutors acquire valuable teaching training and experience. Students interested in the training course must enter the program on the recommendation of the Fiction Writing directors or by instructors in other departments and should see Writing Department registrars at the time of registration. Tutors are paid an hourly rate for tutorial time.

Prerequisite: Department Approval.

4202 Tutor Training Program II 4 cr.

Prerequisite: Department Approval.

4203 Tutor Training: Advanced 4 cr.

Prerequisite: Department Approval.

4210 Twentieth Century English & American Poetry 2 cr.

A reading and writing survey of English poetry from Yeats, Hardy, Eliot, Pound, Auden, and early imagists to James Wright and James Dickey and the poets of the 1970's.

4220 The Twentieth Century American Novel 2 cr.

This course studies 20th Century American novels. Included are works by Anderson, Faulkner, Hemingway, Fitzgerald, Wright, Steinbeck, Baldwin, Mailer, Jones, and Burroughs.

4230 Victorian Literature 2 cr.

A survey reading and writing course in which students study the works of novelists, poets, and others from Dickens through Conrad, with particular attention to Trollope, Arnold, Swinburne, Hardy, Wilde, and other writers of the last quarter of the 19th century in Britain.

4270 Writing of Biography 2 cr.

A writing course on the forms of biography—novelistic, fictional, and others—designed to help students find and research subject matter suitable for development as biography. The commercial market for biographical sketches, stories, and full-length books is examined, with attention given to biographies written for the juvenile market.

Prerequisite: Fiction I; Prose Forms I is suggested.

4300 Writing for Children 4 cr.

A reading and writing workshop in which children's literature is approached as an art form based on the principles of good story telling and writing, differing from adult literature only in its audience which, while young, is known to be intelligent, imaginative and highly critical. Students are asked to tell and write stories, and the final results are presented to an audience of children for evaluation.

4320 Writing of Historical Fiction 2-4 cr.

This course examines the always popular genre of historical fiction, combining research techniques with fictional techniques necessary to produce marketable prose. The course studies examples of the genre from earliest prototypes to the present. Through reading and research, students produce their own historical fiction.

Prerequisite: Fiction I.

2575 Games for Writers 2 cr.

The course employs theater games, exercises, and other source materials in order to assist writers in the development of characters and relationship in their works. The activities provide a structure for seeing something familiar in a new light and attempt to tap the students' spontaneity, imagination, and originality.

4350 Tutoring in Language Skills 2-4 cr.

Tutoring in Language Skills is offered through the tutorial services of the Writing Department. Students may sign up to two to four hours of credit and receive assistance in language and reading/writing skills from trained and supervised student tutors, who are themselves good writers. This service is also available on a non-credit, no-tuition charge basis.

9000 Independent Study: Writing 2-6 cr.

Prerequisite: Permission of Department Chairperson.

Advertising/Journalism

Advertising, Journalism, and Public Relations constitute the Public Information Program. Courses include offerings in print as well as broadcast media, and are designed to provide students with the skills of the craft, as well as an understanding of various applications in the fields covered. Issues concerning public policy and the ethics of the professions are viewed as important aspects of the curriculum. Students are encouraged to broaden their experiences by taking courses in other departments, such as Broadcasting, Photography, and Advertising Art.

The instructional approach of the Public Information Program is essentially practical and craft

oriented. Drawing on prominent professionals, the department has developed a distinguished faculty. In Journalism, teachers' experiences range from the independent and community-oriented newspaper to the major dailies and magazines. In Advertising, faculty are recruited from both the small independent and larger well-established agencies.

For those with a serious commitment to Advertising/Journalism, the department offers a major in Communications. Students who are interested in the requirements for majors may obtain a copy of the guidelines from the department.

Advertising

1101 Marketing Foundations for Advertising 2 cr.

This introductory course covers the foundations of advertising in marketing. It includes marketing objectives and strategies which form the basis of advertising campaigns, market research and techniques, target audience definitions, distribution, wholesaling, new product development and pricing. This course replaces the previously offered *Marketing* course.

1102 Advertising: Planning and Implementation 2 cr.

This basic course is designed to put into effect the concepts learned in *Marketing Foundations for Advertising*. It considers the methods used for creating advertising, techniques for selecting and placing advertising, media planning, development of advertising materials and the history and ethics of advertising. This course replaces the previously offered *Advertising General*.

Prerequisite: Marketing Foundations for Advertising.

1201 Advertising Copywriting I 2 cr.

This practical course in writing for advertising ex-

amines the fundamentals of advertisement construction for print and broadcast media. The emphasis of the course is on relevant communication techniques and the elements of style and creativity in writing for large numbers of people.

Prerequisite: Advertising: Planning and Implementation.

1202 Advertising Copywriting II 2 cr.

This course expands on the concepts presented in Advertising Copywriting I, with an emphasis on market delineation, persuasive communications, portfolio assembly & presentation.

Prerequisite: Advertising Copywriting I.

1301 Advertising Workshop 2 cr.

A workshop-format course intended for advanced advertising students which covers the formulation of a complete advertising campaign.

Prerequisite: Advertising: Planning and Implementation.

1401 Ethics in Advertising 2 cr.

A serious examination of the effects of modern free enterprise and its advertising agents upon the language, the culture, the civilization, the physical welfare, and the values of individuals and nations. Recommended particularly for the earnest adver-

tising or business student who hopes to make a responsible contribution in his/her profession.

Prerequisite: Advertising: Planning and Implementation.

1601 Merchandising/Sales Promotion 2 cr.

This course is designed to provide a practical view of merchandising/sales promotion as an important part of the marketing mix. Course includes analysis of merchandising/sales promotions tools in the planning and implementation of programs; criteria of a well-planned program; and a contemporary case study of a consumer product problem and development of solutions.

1801 Public Relations: Fundamentals 2 cr.

This exploration of contemporary applications of public relations techniques includes support of marketing, government and community relations, internal communications and counseling, and guidance to management. The public relations practitioner today is compared with press agents and publicists of the past. An overview of the necessary skills is presented, including writing news releases, programs and reports, and servicing accounts. Typing skills are recommended.

1840 Public Relations: Advanced 2 cr.

Television and Radio offer numerous opportunities for Public Relations placement relative to news, public service, controversial issues, products and services. This course examines the opportunities for placement; information worthy of coverage; making a placement; effective presentation and the evaluation of effective delivery.

Prerequisite: Fundamentals of Public Relations or approval of the Instructor.

1860 Public Relations: Problem Solving 2 cr.

A course which presents basic knowledge of the public relations field, and how P.R. affects daily life. The role of photography, graphic arts, and writing skills are examined. Students prepare workable solutions to typical public relations problems—which the professional and/or the student confront daily.

Prerequisite: Public Relations: Fundamentals.

2002 So You Have An Idea: Concept Execution and Media Display 3 cr.

What are advertising ideas? How can they be ef-

fectively translated into print, radio, and television? What are the creative disciplines which must be understood in the use of the printed word, photography, music, and film? This course explores these questions with case histories. Reading assignments and student projects are required. If possible, students may be invited to attend a recording session or a film shoot.

Prerequisite: Advertising: Planning and Implementation.

9000 Independent Project: Advertising

Students must submit a proposal at the time of registration which outlines the project to be undertaken.

Prerequisite: Permission of Department Chairperson.

Journalism

1101 Basics in Journalism 2 cr.

The ability to write in a style that is concise, lucid and simple is essential to the aspiring journalist. This course concentrates on basic journalist disciplines and forms the prerequisite for most advanced journalism classes.

Prerequisite: Typing skills

1102 Fundamentals of Journalism 2 cr.

This broad survey of the field of journalism includes a study of newspapers, magazines and in-house publications. Lectures, discussion, films, visits to local newspaper plants, and interviews with journalists may be included.

Prerequisite: Typing skills.

1121 Typing 2 cr.

This course is designed for the student wishing to learn how to type at a proficient level.

1122 Typing: Intensive Keyboard Workshop 1 cr.

This course is designed for those students who wish to master the typewriter keyboard only. The course is made up of two intensive all-day sessions.

Prerequisite: Permission of the instructor or Permission of Department Chairperson.

1130 Contemporary Issues in Journalism 2 cr.

The course considers the role and responsibility of the journalist in an urban setting and examines the issues confronting the journalist as a professional. It also is designed to help the student explore the possible career options in the field of journalism and in related areas such as broadcast journalism.

1135 Copy Editing and Headline Writing 2 cr.

This course looks at the craft of headline writing, how they are made to fit, what they are supposed to say, how they say it, and the vocabulary of headlines. The course also concentrates on copy editing, the other half of a copy editor's job on a newspaper. Topics include spotting errors, correcting English usage, striking out inconsistencies and redundancies, enforcing the prescribed style, and generally editing the story to conform to standards required by good taste or libel laws.

Prerequisite: Fundamentals of Journalism or Newswriting or consent of instructor.

1141 The Ethics of Journalism 2 cr.

A lecture-seminar exploration of ethics of news-gathering organizations, of particular stories, and of individual journalists themselves—those who have written about or are willing to talk about their own experiences. Assigned readings, guest speakers, films, and discussions help to explain journalism's—and journalists'—roles in America today, and why ethics have become so important (if indeed they have). Each student is responsible for a research paper. Suggested for students with some background in journalism.

Prerequisite: Fundamentals of Journalism.

1150 History of Journalism 2 cr.

The course surveys major developments in the history of American newspapers and newswriting. In addition, the history of news broadcasting from the 1920's to the present is examined.

1160 The Journalist's Craft 5 cr.

Daily classroom work is the most important part of this comprehensive seminar. The student practices the working journalist's craft: daily production, writing five days each week.

The course develops important print and broadcast media writing skills: production of sixty-word,

twenty second summaries; 180-word news briefs, two-minute reports, in-depth essays and articles.

Prerequisite: Permission of instructor.

1251 Creative Business Communications I 2 cr.

In this course, which combines the seminar situation with the execution of creative projects, the student explores the entire scope of business communications philosophies and practices and also undertakes numerous creative exercises in the diverse media the field employs. The course concentrates on companies' communications philosophies, particularly addressing employee and stockholder publics, with the creation of an employee publication a major project.

Prerequisite: Fundamentals of Journalism and Public Relations; Fundamentals.

1252 Creative Business Communications II 2 cr.

In building on creative business communications I, this course moves into the area of external communications, relates to principles and exercises in communications I and, as a major project, mounts a full-scale public affairs program employing print, audio/visual and forum media.

Prerequisite: Creative Business Communications I or department approval.

1401 Governmental Reporting 2 cr.

Methods of covering governmental bodies for daily and weekly newspapers, and for radio and television stations, are studied. The functions of government, the role of the reporter, the reporter's responsibilities and the techniques for finishing stories at all governmental levels from the White House to local sewer districts are also examined.

Prerequisite: Fundamentals of Journalism.

1501 Interpretive Reporting 2 cr.

Interpretive Reporting is an advanced generalistic technique that brings perspective, clarity and insight to major news stories. Basic reporting informs. It tells what happened. Interpretive reporting adds the "why" and "how". Is it enough for the reader to be informed that several candidates were slated for state offices without also knowing how the slate-making process works, who runs it, and what criteria are used for slating? Providing

the critical explanation behind the news is the role of the interpretive journalist. In this course, students use the journalistic tools of interviewing, research, and basic reporting to expand into explaining the relevance of major local issues.

Prerequisite: Fundamentals of Journalism, typing skills, Newswriting.

1601 Investigative Reporting 2 cr.

In recent history, the most important story brought to the attention of the public is that of Watergate. It was the result of insightful and persistent investigative reporting. This course deals with the subject of investigative reporting. The class explores how reporters get their initial ideas for such investigations, how they go about gathering their information, and how they decide upon the best means of presenting the results. The class also examines the structural differences that modify the presentation, depending upon whether the story is to be prepared for radio, television, newspaper, or magazine.

Prerequisite: Fundamentals of Journalism and Newswriting or consent of instructor.

1701 Interviewing Techniques 3 cr.

Interviewing is a craft, a profession, sometimes an art used by journalists, oral historians and researchers, counselors, and many other professions. In this course students learn the techniques of interviewing, from arranging the interview to writing or reporting the results. Class sessions also explore various methods of interviewing and discuss problems and successes encountered in the course of the interviews conducted.

Prerequisite: Fundamentals of Journalism and one reporting course.

1801 The Magazine 3 cr.

This course examines periodical journalism in concept and practice through a combined seminar-lecture approach with guest experts in special areas of publishing, art direction and editing. Case studies and student critiques of magazines, in addition to readings in the fiction and fact of the magazine, supplement class hours. Though there is much "how to", from caption and headline writing to circulation fulfillment, the ultimate purpose of the course is to discover the "whys" of magazines.

Prerequisite: Typing.

1901 The News Reporter 2 cr.

This course is presented from the viewpoint of the news reporter. It is a critical examination of the news reporter's role, and includes an overview of method and socialization complemented by an assessment of the history which has determined the present position of the news reporter. The course includes lectures, discussions, visits from personalities and surprises.

2002 Newswriting 2 cr.

The basis of this course is crisp, objective writing. Students learn to take the basic who-what-where-when-why approach and adapt it to newspaper, magazine, and radio-TV styles. Included are what makes leads (opening sentences) invite a reader or listener to pay attention; what assignment editors for the various media expect a reporter to learn and then write; how to write those assignments within the limits of time (radio and TV) and space (newspaper and magazines) and how one news story can be adapted to the four media categories. Students compare coverage of one news story as it appears on the same day in the media. Students also discuss how a news story can be expanded to a magazine story—or contracted to a photo caption.

Prerequisite: Typing skills and Fundamentals of Journalism.

2201 Sportswriting 2 cr.

A look at the elements of sportswriting, from covering a game to writing feature stories, to digging into news developments in the field of sports. The course includes interviews with Chicago area athletes and sportswriters. Emphasis is placed on looking beyond the score of the game into the "why" behind the sports developments. The sociological aspects of sports writing, an area which, in this age of court battles, is being subjected to the same complexities as newswriting is dealt with. Every working journalist should have as complete a knowledge of sportswriting as with obituary and police reporting.

Prerequisite: Typing skills.

2220 Storytelling 2 cr.

Examination of coverage and analysis of events, persons and institutions for magazine-length articles, and instruction in writer's markets and

salesmanship. Students prepare one in-depth piece for publication.

Prerequisite: Fundamentals of Journalism or Permission of instructor.

2401 Writing Art Criticism 2 cr.

This course focuses on writing reviews of works of art; the techniques of the critic; the use of the critical vocabulary; the responsibility of the art reviewer. Students will critique published reviews as well as write their own reviews.

Prerequisite: Newswriting.

2501 Writing Feature Stories I 2 cr.

Students learn to write feature stories for newspapers and magazines. It is a practical approach to getting the story idea, writing the query, nailing down the assignment, researching the first draft, and working toward a publishable article. With the use of extensive reporting and writing assignments, the aim is to enable the student to become as self-sufficient and professional as possible in developing feature stories.

Prerequisite: Permission of Department Chairperson.

2502 Writing Feature Stories II 2 cr.

This course expands on the concepts presented in Writing Feature Stories I. Students become more proficient in developing and writing features.

Prerequisite: Writing Feature Stories I.

2601 Writing on Public Affairs 2 cr.

This course offers the journalism student an opportunity to develop in depth articles. The class focuses on problems which affect the pocketbook of the public: education, welfare, taxes, employment, pensions, etc. Guest lecturers are invited to speak on relevant subjects.

Prerequisite: Newswriting.

2701 Writing Theater Reviews 2 cr.

This course focuses on writing reviews of theater productions; the techniques of the drama critic; the use of the critical vocabulary; the responsibility of the theater reviewer. Students will critique published reviews as well as write their own reviews.

Prerequisite: Newswriting.

2801 Media and the Law 2 cr.

The student is made aware of the serious conflicts which representatives of the media are experiencing especially with law enforcement officials and the courts in the gathering and disseminating of the news. Students are sensitized to the problems—and approaches to the challenges—that confront working journalists today.

Prerequisite: Permission of instructor.

2901 Reporting and Communication: The Critical "I" 2 cr.

Students analyze what is relevant or extraneous in all aspects of print and electronic media and zero in on the difference between responsibility and credibility. Several skits will be formulated and dramatized and at least one out-of-class assignment to a major communications center with a verbal report will be required. Class sessions include lectures by the instructor and visiting experts.

Prerequisite: One reporting class.

3000 Campus Press Seminar 2 cr.

This seminar is designed for students working on the college newspaper, and is taken in conjunction with the workshop. The seminar integrates the considerations a serious journalism student must be aware of: the business of the news, journalistic ethics and decision-making, the responsibilities of the campus press.

Prerequisite: Permission of Department Chairperson.

3001 College Newspaper Workshop 4 cr.

Editing, proof-reading, headline and caption-writing, picture editing and assignments, ad layout and design, news assignments. The newspaper will be laid out and composed in this class. The eight-page paper will be published every two weeks.

Prerequisite: Permission of Department Chairperson.

9000 Independent Project: Journalism

Students must submit a proposal at the time of registration which outlines the project to be undertaken.

Prerequisite: Permission of Department Chairperson.

Theater/Music

The Columbia College Department of Theater/Music offers a unique professional training program designed to equip students with the skills necessary to compete vocationally in the performing arts. The program emphasizes intensive training in both performance and technical aspects of the profession through applied, practical experiences. The formal study of theory and analysis is focused on the preparation of the department's productions. The program also takes advantage of the allied experiences of dance, film, broadcasting, television, and the graphic arts through a close association with those departments.

The music component of the Theater/Music program is designed to broaden the musical literacy of the theater student while developing the competence of those students interested in composing new music for the stage and/or those innovative dramatic productions that require music. Collaboration between actors and musicians is encouraged for the development of original scripts and music through the Works-in-Progress Lab and the Cabaret Theater Workshop. Each year, a distinguished composer will be residence in the department. While the music component is programmatically limited to those experiences directly related to theater careers, a student may receive at least the first two years of preparation for any traditional music program. Music Theory, Composition, and Vocal Music are the principal areas of instruction in the department. Students may pursue individual instrumental training through independent study as recommended by the department.

The faculty is composed of outstanding artists of the theater/music profession. In order to introduce a variety of styles and techniques, the resident faculty is supplemented by visiting professionals through special seminars, workshops, and short-term residences by visiting companies. Such diversity of experience assures that the student is not trained in isolation from contemporary trends in the theatre or the demands of high professional standards of accomplishment.

Performance is the primary instructional orientation of the Theater/Music program. The productions offered reflect and aim toward the development of new plays and musicals. Each year the performance season includes a new American Play, a new American Musical, a Classic Play and a Concert Ensemble Theater production which brings the Poet/Author and the Musician/Composer together for an experimental work. These works, as well as musical concerts and lecture/demonstrations, are performed at the Columbia College Theater/Music Center where students also learn to assume responsibility for productions. Students who are not part of the Performance Company are encouraged to develop and perform in regularly scheduled in-house Studio projects. The Theater/Music program is also designed to prepare students vocationally for Technical and Management careers in the performing arts.

PERFORMANCE COMPANY: The company is responsible for the public performance and production of the season. It is composed of Advanced Performance and Technical Theater students. Advance Performance students seeking full credit must have concluded the following minimum experiences: 4 semesters of Acting, 2 semesters of Body Movement, and 2 semesters of Voice Training for the Actor. Other students may participate in an isolated production through the audition process, but will receive credit through Rehearsal and Performance, or Independent Study.

The goal has remained constant over the years: to create a totally integrated artistic environment where performance, creation, and education come together to achieve an intense, comprehensive and uplifting learning experience for the artist and the community.

For those with a serious commitment to the performing arts, the department offers a major in Theater/Music. Students who are interested in the requirements for majors can obtain a copy of the guidelines from the department.

1100 Acting I: Basic Skills 3 cr.

The introduction of basic physical, vocal, and improvisational exercises aimed at awakening the beginning actor to his self-potential as an acting instrument. The exercises are complemented with the introduction of various acting tasks designed to give focus to those newly awakened energies. Basic training vocabulary is utilized.

1120 Acting I: Scene Study 3 cr.

Introduction to Scene Study through applying the exploratory principles of the first semester to the interpretation of script material from the actor's point of view.

Prerequisite: Acting I: Basic Skills.

1140 Acting II: Techniques 3 cr.

An intermediate level continuation of the principals introduced in Scene Study I with particular emphasis on objective and characterization.

Prerequisite: One year of acting courses.

1160 Acting II: Styles 3 cr.

Approaching Scene Study work from the point of view of a particular period, i.e. Greek, Elizabethan, Chekhovian, Brechtian. The world view of these styles is incorporated into the development of objectives and characterizations within the scene.

Prerequisite: Acting II: Techniques.

1180 Advanced Acting Studio 3 cr.

An advanced scene study workshop for 3rd and 4th year Acting Majors designed to concentrate on analysis and special problems of character. Students will prepare scenes from classical and contemporary literature, as well as taking the responsibility for public readings of plays from Playwright's Seminar.

Prerequisite: Two years of Acting.

2250 Analysis of Great Musicals 2 cr.

Study and analysis of great works of the American Musical Theater, from *Porgy and Bess* to *Guys and Dolls* to *Chorus Line*. The role of the author is studied and investigated in detail. Special attention is paid to the construction of the story line, the relationship of lyrics and music, and the evolution of singing styles over the history of the *genre*.

2300 Avant-Garde Theater 3 cr.

A study of the avant-garde theater movement. Includes discussions of Alfred Jarry, Cocteau, the Dadaists, the Bauhaus movement, the Absurdist, happenings and pop art. Attention is also given to the development of multi-media and environmental approaches to stage space in the contemporary world theater. Attendant on the discussion is an examination of the social, political, and technological significance of the avant-garde movement.

2400 Basic Scenic Elements for Theater 4 cr.

This course is designed to *introduce* the beginning performing arts student (i.e. Theater, Music, Dance, Television, Film) to the basic scenic elements of the theater. Through lecture, projects and practicum, students develop an understanding of theater organization, architecture, production staff, and the *basic skills* of theater lighting, design, and theatrical practices.

2451 Body Movement for Actors I 3 cr.

Training the body to respond to emotional and task responses, while making it pliable as an instrument for the actor.

2452 Body Movement for Actors II 3 cr.

A continuation and expansion of skills learned in Body Movement for Actors I.

2500 Cabaret Theater Workshop 3 cr.

A course designed to bring together the actor, playwright, songwriter, composer, and director into a workshop aimed at developing techniques for small musical stage productions. Some of the techniques include gag writing and delivery, focus of satirical editing of topical events, vaudeville, song and dance in a limited space, and unity of theatrical effects.

Prerequisite: Acting I, Scene Study I, Theory and Eartraining I, Playwriting Workshop, or permission of the instructor.

2530 Chorus 1 cr.

This course focuses on choral music of the 16th, 17th, 18th, and 19th centuries and is designed to introduce the student to the various methods of singing in choral groups. The chief aim of the course is to help the student develop skills in sight-reading. This is a laboratory course, and the stu-

dent is expected to attend regularly but is not to be given homework. May be taken more than once.

Prerequisite: Theory and Eartraining II (concurrently) and Techniques in Singing II (concurrently).

2601 Composition I: Basic Principles of Twentieth Century Composition 3 cr.

A course designed to provide the first-year student with historical as well as practical knowledge of twentieth century compositional procedures including: aleatory (chance) composition, composition with graphs instead of music notation, serial (dodecaphonic) composition, and improvisational techniques.

Prerequisite: Theory and Eartraining I concurrently.

2602 Composition II: Elements of Composition 3 cr.

A course in which the student is asked to develop small themes for instrumental solos and to compose songs, often in paraphrase of Schubert and Gershwin. Great emphasis is placed on clear and well-worked out melodic line.

Prerequisite: Theory and Eartraining II (concurrently) and Composition I

2603 Composition III: Composition Seminar 3 cr.

A course in which the student is expected to compose an instrumental piece from two to five minutes for a small group, as well as to write in the longer song forms. Non-third harmony is introduced, along the lines of Hindemith's theories, and extensive work is done in accompanimental procedures.

Prerequisite: Theory and Eartraining III (concurrently) and Composition II

2650 Costume Design and Construction 4 cr.

A theory and practicum course of costume design and construction: using a step-by-step guide from conception to costume construction. Students develop a working knowledge of rendering, pattern-making, fabrics, and sewing techniques.

2700 Costume History 2 cr.

A comprehensive survey of the historic background of costume, offering precise details about garment styles and how they were intended

to be worn. An analysis of costume from Ancient Egypt to the early twentieth century.

2725 Counterpoint 3 cr.

A course chiefly in 18th Century counterpoint, in the style of J.S. Bach, in which the student is taken from the single line through the two-part invention up to the beginnings of fugal writing.

Prerequisite: Theory and Eartraining III (concurrently)

2750 Development of Afro/American Theater 3 cr.

A study of Afro-American Theater literature through the examination of its African ritual derivations and the influence of music created in the United States experience. Attention is given to traditional ritual forms as they are reflected in the contemporary forms of the Afro-American theater movement.

2800 Development of Euro/American Theater 3 cr.

A study of American Theater literature through the examination of its European derivations and influences. Attention is given to traditional forms as they give rise to the contemporary forms of current American theater movements.

2851 Directing I: Theater 3 cr.

A course designed to introduce the beginning director to the basic elements of staging (visualization and blocking) as well as studying the director's preparation before and during the rehearsal period with analysis of the script, working with the actors on characterization, etc.

Prerequisite: One year of acting.

2900 Directing Seminar: Theater 3 cr.

This course is open to students with advanced status in Theater/Music and allied disciplines, such as Dance, Television and Film. Students are responsible for exploring problems of specific directorial projects which they execute under minimal production conditions.

Prerequisite: Directing I

2970 Ensemble Workshop 6 cr.

An intensive advanced level workshop. The focus of the workshop is the clarification of dramatic material with a stress on developing new methods

of theatrical expression and their execution. Incorporated into the workshop will be elements drawn from Grotowski, mime and musical theater.
Prerequisite: By audition only

3001 Interpretation of Dramatic Literature I 3 cr.

An acquaintance with and understanding of drama is necessary to a theater professional and useful for anyone involved with media. This course provides a critical vocabulary useful in the analysis of dramatic literature, and experience in applying the principles derived to actual plays. In order to understand historical influences on analysis, the major conventions of drama through the ages are discussed.

3002 Interpretation of Dramatic Literature II: Theory and Criticism 3 cr.

Once a critical vocabulary has been derived, it must be applied to actual works. This course carries on the principles discussed in the first semester, focussing primarily on the critical analysis of plays chosen from the Theater/Music Department's reading list.

Prerequisite: Interpretation of Dramatic Literature.

3050 Instrumental Ensemble 3 cr.

This course is for students who have a reasonably well-developed proficiency in playing an instrument. It is taught by a leading professional musician. Its chief intention is to develop sightreading skills. Members of the class are expected to perform in a concert or stage production as well.

Prerequisite: Theory and Eartraining I

3200 Jazz Composition & Orchestration 3 cr.

A course in composition and orchestration with special emphasis on the music of Duke Ellington. Topics include chord progressions, melody construction, miniature forms, use of the chief jazz wind instruments (trumpet, trombone, saxophone), score layout, preparation of parts, reduction and expansion of orchestral pieces, and the elimination of compositional short-windedness.

Prerequisite: Theory and Eartraining III concurrently

3251 Keyboard I 2 cr.
Instruction in playing the piano and becoming acquainted with the grand staff and note values.

3252 Keyboard II 2 cr.

Continues the work begun in Basic Keyboard I. The course begins to apply some sightreading of simple, two-part left-hand, right-hand pieces for the piano. Emphasis is given to strength and positioning; coordination of the hands is more highly developed and stressed.

Prerequisite: Basic Keyboard I, Theory and Eartraining I

3253 Keyboard Techniques III 2 cr.

A continuation from Basic Keyboard II, this course begins to deal with an approach to keyboard harmony. The basic I-IV-V progression, as well as others, is played in all keys. Sightreading of common practice pieces of Bach, Nicolai, Vivaldi, and others in two, three, and four parts is emphasized.

Prerequisite: Basic Keyboard II, Theory and Eartraining II, and Theory and Eartraining III (concurrent).

3301 Mime I 2 cr.

A course designed to teach classical mime techniques so as to help acting students acquire bodily skills in control, discipline, strength and execution. While the emphasis is on classical mime illusions, many exercises are introduced to awaken the actor's own creative feelings and imagination through improvisation on a simple level.

3302 Mime II 2 cr.

Expanded offering of Mime I.

Prerequisite: Mime I

3350 Multi-Media: Space Design 3 cr.

The course provides the presentational artist (actor, director, dancer) and the plastic artist (painter, sculptor, photographer) solutions to space problems. The student examines elements of space and develops a language common to different media. Students actively participate in creating animated environments for performance and gallery contexts. Readings may include Peter Brook, V. Kandinsky, Richard Schechter and practical weekly use of available space.

Prerequisite: Second year students in performing and creative arts.

3375 Orchestration 3 cr.

A course in which all the instruments of the symphony orchestra are examined in respect to range, capability, and characteristics of timbre. These instruments are then examined as members of instrumental families, and finally as components of the full orchestra. Includes extensive reduction of full scores to two-staff form and vice versa.

Prerequisite: Theory and Eartraining III (concurrently)

3400 Performance Company Workshop 6 cr.

An advanced level performance experience on the main stage. Students are responsible for performing in both main stage productions produced by the department during the semester. Students must audition before being admitted into the workshop.

Prerequisites: Acting I B.S.; Acting I Scene Study; Acting II Techniques and Acting II Styles; Body Movement I and II; and Voice Training I and II.

3450 Playwriting Workshop 4 cr.

A course for those students in Theater Music, English, Television, and Film who have demonstrated an acquisition of the necessary skills to write for the stage. Each student is required to complete a project that has the potential of being staged.

Prerequisite: Advanced status in Theater/Music, Playwriting Workshop, or permission of the instructor.

3500 Popular Piano 2 cr.

Playing the piano in popular styles including blues, rock, ragtime, and show tunes. The course is elementary and does not require the reading of music.

3550 Professional Survival for the Performer 2 cr.

Survival in the intensely competitive world of the professional performer requires not only talent and training, but a familiarity with the specific requirements of the professional world. This course is not just theoretical, but eminently practical. The performer will acquire a composite, shot by the Columbia Photo Department, a printed resume, have at least two audition scenes ready, and be registered with all the major agents in the city.

Students will be in a position to audition for stage shows, commercials, industrial and feature films, and modeling jobs.

3600 Rehearsal and Performance 1-3 cr.

Open to those students who might be cast, or perform a function in a main-stage production, without having the advanced status to be part of the Performance Company.

3650 The Relevance of Theater and Music 2 cr.

The course is comprised of a series of lectures on the various aspects of theater and music and their relationship to the other arts. The course examines components of theater such as the actor, script, producer, director and technician. It also looks at the development of various musical styles with special attention focused on the connections between music and the time in which it was written. The lectures are non-technical and designed to enhance the student's understanding of theater and music in a broader context.

3700 Scene Design 3 cr.

This course is devoted to the detailed study of scene design, i.e. research, history, scenic styles, and techniques. Students will also develop theory and practicum skills in set decoration and scene painting.

3720 Singing the Messiah 1 cr.

The course will focus on training students to read music, and as the class approaches a higher level of competency will use the score of The Messiah. The course will culminate with the class's participation in the Do-it-Yourself-Messiah in Orchestra Hall.

3750 Solo Singing 3 cr.

Designed to develop styles and techniques of singing solo songs, especially popular songs, including cabaret, musical comedy, jazz, rock, and blues material. Special attention is given to microphone techniques, audition procedures, and the conquering of stage fright.

Prerequisite: Techniques in Singing I and Theory & Eartraining I.

3800 Speech for Non-Theater Students 3 cr.

This course explores the problems of public speaking and how to overcome them. Subjects

discussed include: self-evaluation, the removal of distractions; stage fright; the preparation of speech material and delivery; conversation and interview techniques; relaxation exercises, and the use of visual aids. The students are encouraged to discuss, comment, and evaluate each other.

3851 Stage Lighting I 3 cr.

A basic skills course which specifically deals with the primary information in approaching the art of stage lighting, i.e. the purposes, allied techniques, equipment, terminology, and the use of color. Students in Television, Film and Dance are encouraged to participate in this course.

3852 Stage Lighting II 3 cr.

This course is devoted to the detailed study of *stage lighting production* with emphasis on the concepts of design and lighting styles. Students will prepare complete lighting plots, and schedules, and will be expected to function in all areas of lighting production. Students in Television, Film and Dance are encouraged to enroll.

Prerequisite: Stage Lighting I

3900 Stage Make-Up 2 cr.

This course is a basic stage make-up course. Students will complete three projects in make-up application and design.

3951 Stage Production I 3 cr.

A practicum course aimed at developing an understanding of stage production and stage management skills. Students will work on Columbia College stage productions as stage managers, assistant directors, and production crews.

3952 Stage Production II 3 cr.

A practicum course aimed at developing an understanding of stage production and stagecraft skills. Students learn to read and understand lighting plots, floor plans, elevations, and working drawings, as well as learn skills involved in construction, painting and rigging of stage scenery.

Prerequisite: Stage Production I or Basic Scenic Elements for Theater.

3970 Studio Theater Projects 3 cr.

A performance workshop for students who are interested in performing in studio workshop productions under the supervision of a faculty member.

The productions will be written and directed by students and faculty. All students must participate in 2 projects.

Prerequisite: Acting I: Basic Skills

3980 Styles and Crafts in the Presentational Arts 4 cr.

A general survey of stagecraft, costumes and scenic styles through the history of Western theater and film. Special emphasis is placed on how technical developments in the presentational arts influence the form of dramatic literature during various periods and how these past developments also affect the modern performing arts. Students read a number of scripts from various styles. Important figures in theatrical design and the influence of non-western theatrical traditions (African, Japanese, etc.) are discussed. The course is team-taught and draws on sources from both theater and film. Recommended also for students of Television, Art and Dance.

4001 Techniques in Singing I 2 cr.

Professional techniques for approaching auditions, rehearsals, and performance in theater, television, film, and radio. Emphasis is placed on breathing, projection, and the necessary skills for articulation of song.

4002 Techniques in Singing II 2 cr.

A continuation and expansion of skills learned in Techniques in Singing I.

Prerequisite: Techniques in Singing I.

4003 Techniques in Singing III 2 cr.

A further development of sight singing, harmony, and song interpretation.

Prerequisite: Techniques in Singing I and II.

4030 Theater on Film 2 cr.

This course offers an opportunity for theater, film, and other interested students to see ten productions of modern theater classics on film, with outstanding directors and casts. Columbia faculty film and drama specialists will lead discussions on the relationship between film and theater, and the modern development of theater/film forms such as musical, historical, absurdist, etc. A major project will be required as part of the course.

4111 Theory and Eartraining I 3 cr.

A fundamental course in music literacy covering the basic concepts of notation, rhythm, tonality, and harmony, emphasizing a firm grasp of intervals, triads, major scales, duple and triple meters, and oral skills such as melodic and rhythmic sight-singing and dictation.

4112 Theory and Eartraining II 3 cr.

A follow-up course to Theory and Eartraining I. This course includes the study of diatonic harmony, inversions, non-chord tones, seventh chords, compound meters, and extensive ear-training covering sight-singing and dictation of intervals, chords, melodies, and rhythms.

Prerequisite: Theory and Eartraining I.

4113 Theory and Eartraining III 3 cr.

A more advanced course in harmony, beginning with the study of non diatonic chords and including detailed writing and analysis of advanced harmonic progressions, melodies, phrases, and polymeters. The course also includes sight-singing and dictation of melodies in one, two, or three parts.

Prerequisite: Theory and Eartraining II.

4114 Theory and Eartraining IV 3 cr.

A continuation of Theory and Eartraining III, this course includes the study and writing of advanced harmonic progressions, concluding with the examination of the practices of the Romantic period. Also included is extensive eartraining, covering the singing and dictation of melodies and rhythms in many parts.

Prerequisite: Theory and Eartraining III.

4150 Theory Drill 3 cr.

A drill course designed for theory students during summer and interim sessions, emphasizing more intense drilling of all oral skills and deeper analysis of theoretical skills than is allowed during regular semesters. The goal is to achieve good facility and a sense of security with these skills.

Prerequisite: Theory and Eartraining II.

4170 Touring Company Workshop 4 cr.

A touring company which will tour high schools in the Chicago area presenting productions of

material which is of historical and contemporary interest to a Chicago audience.

Prerequisite: Two years of Acting; One year of Voice Training; One year of Body Movement.

4200 Vocal Performance Ensemble 2 cr.

A course for advanced vocal students who will rehearse and perform specific choral works. The course will acquaint the student with advanced ensemble techniques, with special emphasis on vocal production and intonation.

Prerequisite: Chorus.

4250 Voice and Movement Workshop 4 cr.

The developmental exercises of both disciplines are used to focus the natural integration of voice and body movement for the actor. Designed to aid the actor's understanding of the body as a total instrument.

Prerequisite: Voice Training for the Actor I; Body Movement for Actors.

4301 Voice Training for the Actor I 3 cr.

The introduction and practice of various techniques designed to aid the beginning actor in the development and use of his natural voice for the stage.

4302 Voice Training for the Actor II 3 cr.

The continuation and expansion of vocal techniques and exercises introduced in Voice Training I through exploring various spoken materials, such as scripts, poetic verse and narratives, as they apply to principles of voice production.

Prerequisite: Voice Training for the Actor I.

4303 Voice Training for the Actor III 3 cr.

The advanced vocal techniques necessary for a developed command of voice production for the stage.

Prerequisite: Voice Training for the Actor I and II.

4350 Works-In-Progress Lab 3 cr.

A project-oriented workshop for students in Acting, Music, Dance, and especially those in Playwriting or other forms of staged script-writing. Students present, in minimal production conditions, personal projects that are completed or nearly complete, to be examined and criticized with a view toward solving problems.

5000 Theater Practicum 1-3 cr.

Encourages students to participate in practical experience in acting, directing and management under faculty supervision in the theater department or outside. (Replaces REHEARSAL and PERFORMANCE).

Prerequisite: Permission of Department Chairperson.

9000 Independent Projects: Theater/Music 1-6 cr.

Students must submit a proposal at the time of registration which outlines the project to be undertaken.

Prerequisite: Permission of Department Chairperson.

Dance

The Columbia Dance program offers a concentration of practical course work for the student's own enrichment as well as a preprofessional training program. Whether the goal is to teach, perform, or choreograph, the basis of work lies in the daily strengthening and understanding of the facility of the body. The areas of technique, improvisation and composition are mutually developed to insure a mature competent artist-teacher and/or artist-performer. All courses are open to Columbia students and to members of the community. The curriculum is designed to be flexible so that students can choose a course of study to suit their goals.

Frequent performance workshops are scheduled to insure performance opportunity and experience. Independent student and faculty works are also produced in concert. The Dance Center provides a major performance space for the presentation of original dance material and is unique in the Midwest. The Center showcases local companies and talented young artists as well as

major dance and theater companies from outside the Chicago area. Columbia dance students have the opportunity to participate in works of visiting artists.

The Dance Center's excellent and comprehensive facilities include a 300 seat performance/rehearsal space, two additional studios, and a sound recording lab for integrating dance and music.

A most distinguished list of regular and guest artists make up the Dance Center's faculty, including members of Mordine and Company, the Center's resident professional company.

Chairperson: Shirley Mordine

For those with a serious commitment to the performing arts, the department offers a major in Dance. Students who are interested in the requirements for majors can obtain a copy of the guidelines from the department.

1101 Dance Tech: Beginning 1-4 cr.

Modern Technique is the basis of our technical training. The approach concentrates on exploring and understanding principles and laws of motion that are common to all disciplines. While free to incorporate other disciplines and approaches to dance, the student can develop a more individual and unique understanding of his instrument, and how he or she can contribute to the art form.

1102 Dance Technique: Intermediate 1-4 cr.

Prerequisite: Dance Technique: Beginning or consent of instructor.

1103 Dance Technique: Intermediate/Advanced 1-4 cr.

Prerequisite: Dance Technique: Intermediate

1104 Dance Technique: Advanced 1-4 cr.

Prerequisite: Dance Technique: Intermediate/Advanced or consent of instructor.

2100 Acting for Dancers 3 cr.

The class is directed toward the awareness of inner-acting techniques and learning to trust the intuitive instincts applicable to expression in movement.

2150 African Dance Forms I 3 cr.

This course explores elements of African dance and music ritual. Authentic dances are taught from specific geographical areas.

2151 African Dance Forms II 3 cr.

Prerequisite: African Dance Forms I or consent of instructor.

2201 Ballet: Beginning 3 cr.

Russian ballet technique is employed. This course may be repeated once for credit.

Prerequisite: One semester of Dance Technique.

2202 Ballet: Intermediate 3 cr.

Prerequisite: Ballet: Beginning or consent of instructor.

2203 Ballet: Advanced 3 cr.

Prerequisite: Ballet: Intermediate or consent of instructor.

2260 Body Shop: Body Education and Alignment 2 cr.

The course is designed to help students with structural and alignment problems to identify and correct the problem through exercise and to work properly in technique class to avoid injury and promote healing. Recommended also for those who plan to teach dance.

2351 Dance Composition I 3 cr.

Emphasis is on developing unique solutions to aesthetic problems, utilizing improvisation and applying tools of visual and dynamic structure to clarify content. Assignments require preparation outside of class meeting time.

Prerequisite: Dance Technique and Theory and Improvisation I.

2352 Dance Composition II 3 cr.

A continuation of Dance Composition I with more emphasis on form and structure.

Prerequisite: Dance Composition I.

2353 Dance Composition III 3 cr.

The course investigates the use of music with dance, and the relationship of sound and motion. Through assigned problems we analyze: 1) the separate and mutual elements of both media as to how they compliment and enrich each other and, 2) the structural integrity of music and dance as separate and interdependent elements of performance.

Prerequisite: Dance Composition II; and one semester Recording and Sound Scoring for Dance and Theater; or consent of instructor.

2400 Dance Criticism 2 cr.

Both the theory and practice of dance criticism will be emphasized through such methods as discussion, critical writing and analysis, research and interviewing performing artists. Students will be required to attend several performances.

Prerequisite: Writing Workshop II or consent of instructor.

2450 Dance Majors' Seminar 2 cr.

All Dance Majors are required to enroll in this course. It is intended: 1) to give entering students a survey of the field in order to evaluate their professional preparation, 2) to continue to develop a cohesive and interrelated dance program responsive to student needs, 3) to investigate and in some cases introduce subject areas related to dance for consideration of alternative career choices. Guest speakers include local and nationally known artists.

2501 Dance Therapy Theory I 2 cr.

This course is an introduction to basic principles of dance therapy, movement, and human behavior. The approach will include didactic and experiential methods.

2502 Dance Therapy Theory II 2 cr.

This course enlarges upon fundamental elements and techniques of dance therapy, using current literature, videos, and films. The class continues experiential methods to further understanding of interpersonal interaction as well as integrating movement with the didactic methods.

Prerequisite: Dance Therapy Theory I, and sophomore standing, and consent of instructor.

2503 Dance Therapy Theory III 2 cr.

This course focuses on observation and leadership techniques along with continuing with the fundamentals of dance therapy, and experiential methods.

Prerequisites: Dance Therapy Theory I and II; junior standing; and consent of instructor.

2550 Dance Without Hearing 1 cr.

This course is designed for the hearing, hearing impaired and non-hearing to develop creative movement through non-verbal techniques. Physical exploration and development of an inner

sense of rhythm without aural stimulation is stressed

2600 Folk Dance 1-3 cr.

The course explores the elements of Israeli, Yemenite, Hassidic and Eastern European folk dance and develops the ethnic themes of these folk dances to performance quality

2625 Fundamentals: Tune Up and Conditioning 3 cr.

This is a pre-beginning dance course designed for those who have not had previous dance experience and/or have physical problems, or need conditioning before engaging in an active dance program. The course will focus on corrective exercises, strengthening and stretching in preparation for regular dance classes.

2650 Introduction to Dance for the Audience 2 cr.

This course is designed to familiarize the non-Dance major with what dance is about. There is physical exploration (both technical and creative), lectures, discussion, and group trips to performances.

2701 Jazz: Dance I 3 cr.

This is not "modern" or "commercial" jazz as influenced by modern and ballet technique. It is a free form of jazz that came into being during the 1920's to 1950's — a unique and authentic period that grew out of the black vernacular and theatrical forms.

Prerequisite: Dance Technique.

2702 Jazz: Dance II 3 cr.

A continuation and refinement of Jazz: Dance I.

Prerequisite: Jazz: Dance I or consent of instructor.

2751 Kathak: The Dance of India I 1 cr.

A traditional and classical dance style from Northern India, originating some two thousand years ago. The course consists of learning rhythmic dance symbol, reciting to the rhythm of the tabla and the sitar; reciting poetry, reflecting the mythical stories of India; and learning various facial expressions and body movements to the poetry.

2752 Kathak: The Dance of India II 1 cr.

Prerequisite: Kathak: The Dance of India I

2800 Kinesiology for Dancers 3 cr.

This course is an exploration of the science of motion and how it applies to dance. In-depth analysis of human anatomy in relation to dance technique is emphasized. Reading, research, and movement workshops are included in the course. Must be at Intermediate level of Modern Technique.

2851 Music for Dancers I 3 cr.

A survey of music and its use in dance. The intention is that the dancer become 1) familiar with basic music concepts, elements, and practices, 2) knowledgeable of western music history, styles, and composers, 3) aware of non-traditional and non-western music options, and 4) able to identify and locate desired music material.

2900 Performance Project 1-3 cr.

Students work with guest artists toward performance of a dance work at the conclusion of the course.

2950 Performance Techniques for Musical Comedy 3 cr.

The course includes choreographic excerpts from representative musicals, singing and speaking roles, and performance techniques peculiar to this medium.

Prerequisite: Jazz II.

3101 Reading and Dancing Dance History I 2 cr.

A seminar in Dance history up to and including the Renaissance period. Class work includes discussion groups, lectures and performance studies of early Dance forms. Independent reading is also emphasized.

3102 Reading and Dancing Dance History II 2 cr.

A seminar in Dance history from the Renaissance to the present. Class work includes discussion groups, lectures and performance studies of early Dance forms. Independent reading is also emphasized.

3151 Rhythmic Analysis 3 cr.

A study of rhythmic elements and practices

shared by music and dance, including rhythmic notation, improvisation, and composition. The course develops the rhythmic fluency and musicality of the dancer through extensive analysis of movement in rhythmic terms.

Prerequisite: One semester Modern Dance Technique.

3152 Percussion and Accompaniment Skills for the Dance Teacher 2 cr.

This course develops basic percussion techniques including: hand and stick drumming rudiments, performance of typical rhythms, solo and group improvisation, and other skills useful in accompanying dance. Replaces Musical Improvisation and Percussion.

Prerequisite: Rhythmic Analysis, or consent of instructor.

3200 Seminar in Related Arts 2 cr.

Episodes with leading artists from different disciplines. We will investigate similarities and differences between dance and other art forms and look for ideas that provoke new forms and directions in dance.

3250 Lighting, Costuming, and Stage Design for Dance 2 cr.

Students participate in professional and student performances, and construct and mount costume, light and set designs of their own on student dance works. Students work with instructors and each other, as well as receive instruction in specific areas. The course is intended for all levels of dance students, as well as other performing and visual artists.

3300 Recording and Sound Scoring for Dance and Theater 2 cr.

The course acquaints the student with the equipment and processes used in constructing tape accompaniment for dance and theater. Specific topics covered are: 4 channel recording; mixing and editing; tape collage and music concrete. Replaces Sound Laboratory.

3325 Senior Performance/Choreography Practicum 3 cr.

Advanced level students choreograph and present their work(s) in concert. However, the choreography, teaching of the dances, and ar-

tistic choices for each work are the responsibilities of the individual choreographers.

Prerequisite: Permission of Department Chairperson.

3350 Student Choreographic Workshop 3 cr.

Guest Artists and faculty will compose works on the class. The course content will follow the process of a company preparing for introduction and culminates in a concert at the Dance Center and other community locations. The course may be repeated for credit with Department approval.

Prerequisite: By audition, or consent of instructor.

3401 Tai Chi Chuan: Beginning—Part I 2-3 cr.

A unique system of slow, even, and continuous flowing movements. A health building art and a non-strenuous, and energy-conserving exercise. The course is excellent as a movement discipline for relaxation, gaining strength and body balance, and as a practical way to understand the meaning and insight of the Taoist philosophy. The long form is taught in three parts: beginning, intermediate, and advanced. (Parts I and II for each).

3402 Tai Chi Chuan: Beginning—Part II 2-3 cr.

A continuation of Tai Chi Chuan: Beginning Part I.

3403 Tai Chi Chaun: Intermediate—Part I 2-3 cr.

Prerequisite: Tai Chi: Beginning—Parts I and II.

3404 Tai Chi Chuan: Intermediate—Part II 2-3 cr.

Prerequisite: Tai Chi Chuan: Intermediate—Part I.

3405 Tai Chi Chaun: Advanced—Part I 2-3 cr.

Prerequisite: Tai Chi: Intermediate—Parts I and II.

3406 Tai Chi Chuan: Advanced—Part II 2-3 cr.

Prerequisite: Tai Chi Chuan: Advanced—Part I.

3407 Tai Chi for Dancers 3 cr.

Designed for dancers and actors who wish to use Tai Chi Chuan principles and techniques in their respective fields.

3410 Tai Chi and Its Philosophy 3 cr.

Designed for intermediate and advanced Tai Chi students who are interested in the philosophy

behind this form of mental, physical, and spiritual discipline.

3451 Tap Dance: Beginning 1 cr.

3452 Tap Dance: Intermediate 1 cr.

Prerequisite: Tap Dance: Beginning.

3453 Tap Dance: Advanced 1 cr.

Prerequisite: Tap Dance: Intermediate.

3551 Theory and Improvisation I 3 cr.

The purpose of this course is to develop the skills of intuitive and spontaneous response to idea and/or stimulus; to explore and employ improvisation as a tool for composing; to investigate movement principles as related to performance, technique, and philosophies of dance. Designed for beginning students.

Prerequisite: Modern Dance Technique, or consent of instructor.

3552 Theory and Improvisation II 3 cr.

A continuation and expansion of Theory and Improvisation I. Designed for Intermediate students.

Prerequisite: Theory and Improvisation I.

3553 Theory and Improvisation III 3 cr.

Designed for advanced level students, the course investigates more comprehensive problems of theater and performance such as improvisation as a medium for performance.

3600 Theory and Practice in Teaching Dance 3 cr.

This course introduces the student to teaching modern dance through lectures, discussions, demonstrations, readings, observations, lesson plan preparations, teaching, and dance class participation. The student is expected to analyze how the body moves rhythmically through space, construct techniques to experience movement, and convey these dance lessons with verbal clarity and demonstration skills. Recommended for the Intermediate level student.

Prerequisite: Intermediate Modern Techniques, Rhythmic Analysis I, and Percussion and Accompaniment Skills for the Dance Teacher.

9000 Independent Projects in Dance 1-6 cr.

Students must be assigned a faculty advisor with whom they work individually in the preparation and completion of a project.

Prerequisite: Permission of Department Chairperson.

Art

The Art Department curriculum is divided into three major programs: Graphic Design/Advertising Art, Fine/Craft Arts, and Interior Design. The Department has facilities for teaching drawing, painting, weaving, metalsmithing, ceramics, woodworking, etching, serigraphy, illustration, drafting, calligraphy, typography and advertising design. Students are encouraged to take courses in all areas within the Department in order to become more well-rounded and versatile. Students are also encouraged to take advantage of other art courses available within the College.

Classes are conducted in a personalized atmosphere and taught by established artists. Programs are aimed at the artistic growth and self-realization of the individual. This growing department is staffed with strong teachers whose devotion to the arts binds together the student and teacher in a shared enterprise.

The educational/vocational goals of the Art Department are:

To provide a realistic, practical and creatively stimulating education in an open environment of studio classes. Students are taught to develop visual literacy and non-verbal forms of communication, to make visual and conceptual choices, and to develop a personal aesthetic. At the beginning, emphasis is placed on a foundation program with structured courses and abundant classroom direction and assistance. Advanced level courses are more open-ended, allowing for less structured conceptual instruction and for courses that are often experimental and specialized in content. Independent Study is for the very advanced self-motivated student with sufficient technical and conceptual skills.

To prepare students for the rigorous demands of the world outside of Columbia by giving them a

greater understanding of the Arts and of image making, by providing them with a working knowledge of a wide range of materials, and by instilling in them a mature confidence in their potential and talent. The Art Department prepares the student to enter the job market in their field of interest, and provides the student with skills and self-motivation to go on to graduate school. Thus instructors are selected who can act as role models, and are willing to share their knowledge and experiences with their classes. The department also sponsors seminars on career planning and on the preparation of portfolios. An important addition to classroom study is the Apprenticeship Program. This program provides an opportunity for students to study with established professionals and at the same time receive college credit.

The Art Gallery of Columbia College has given an added dimension to the department. Artists who are exhibiting in the gallery, frequently come to the College and in conjunction with their show give lectures and demonstrations in their area of expertise for the benefit of the students. A student may under the supervision of the director of the gallery obtain college credits in Gallery Management. In addition, the gallery sponsors a juried student show, giving the students the opportunity to show their work in a professional environment.

Chairperson: John Mulvany

For those with a serious commitment to Graphic Design/Advertising Art, Fine/Craft Arts or Interior Design, the department offers a major in Art. Students who are interested in the requirements for majors can obtain a copy of the guidelines from the department.

1100 Art in Chicago Now 3 cr.

This course encourages a dialogue about contemporary ideas and issues in art from the point of view of the studio artist. Students attend current exhibits and lectures in the Chicago area as the basic resource for the class. Open to any students interested in developing their understanding of contemporary art.

Prerequisite: Permission of instructor or Department Chairperson.

1110 Contemporary Issues in Art 2 cr.

This course explores the artist's survival in the art world today: myths about the artists, truths about the artist's predicament as low wo/man on the totem pole; options for grants and professional career-building; problems of public relations, exposure and sales through critics; galleries and art magazines. In the course of this exploration are raised issues about humanism and technology in art; the established and avant-garde art worlds; alternatives such as collective galleries and the women's art movement; ambition and competition; spirituality and emptiness in the art world itself and in the contemporary art produced in that world.

1113 Forms of Art 3 cr.

Artists throughout the ages, no matter where they come from or when they have lived, have always brought to their creations their perceptions of 'time', 'space' and 'form'. This course explores these perceptions as the artists have expressed themselves in the painting, sculpture and architecture of the West and East throughout the ages. There will be extensive "looking", class discussions, slides, field trips and gallery visits. The course may be taken instead of either History of Art I or History of Art II.

1115 History of Architecture I 3 cr.

A beginning course that reveals human thought and aspirations through the study of architecture. The major styles of architecture and building techniques are covered, exploring both outer styles and interior design and how they affect and utilize space. Furniture and decoration are also studied as they relate to the structure of buildings.

1116 History of Architecture II 3 cr.

A continuation of History of Architecture I cover-

ing all major styles of architecture and interior design from the 17th century through the 20th century. Philosophy of design and conceptual approaches to building construction are stressed. Slides, field trips, and class assignments are used.

Prerequisite: History of Architecture I.

1121 History of Art I 3 cr.

Beginning with the art of the caves and proceeding through the history of Western art to the Gothic cathedrals, this course directs the student to his cultural heritage. The mythological systems within cultures and their operation are discussed. The student becomes familiar with not only the art monuments of cultures such as the Greeks, Minoans, Romans, Egyptians and Sumerians, but also with the beliefs that sustained those cultures.

1122 History of Art II 3 cr.

A continuation of History of Art I, but can be taken independently. It starts with the art of the Italian Renaissance and progresses up to that of the present day. Connections are made between past historical viewpoints and contemporary attitudes. The students are encouraged to identify themselves constructively with their cultural heritage.

1130 History of Graphic Design 3 cr.

This course surveys the history of graphic design from the late 19th century to the present. All important styles and designers are covered: the Arts and Crafts Movement, Art Nouveau, the Bauhaus. Graphic design as a reflection of society and the influence of painting and photography on design styles are discussed. Typography, illustration, posters, trademarks, environmental graphics and animation are some of the topics. Students learn to interpret means of communication. The course, designed for students in the visual arts, may also be of interest to students of history, sociology, and communications.

1137 Survey of Advertising Design 3 cr.

This slide lecture course investigates the concepts behind advertising campaigns. The aesthetic, social, psychological, moral and economic factors both behind the concepts and effected by the concepts will also be analyzed.

1200 Art Therapy 3 cr.

An introduction to and survey of the philosophies

and techniques practical to the discipline of art therapy with emphasis on the therapeutic benefits of the art process in various clinical and classroom situations. Special attention is given to the task analysis, lesson plan, and the requirements leading to certification as a registered art therapist.

Graphic Design/ Advertising Art

2110 Advertising Art: Introduction 3 cr.

This course covers the basic principles of advertising from conception through execution. Emphasis is in taking a product and giving it a unique concept. The students learn how to develop and present their ideas through systems of design and layout techniques. Projects are designed to introduce the students to the creative visual aspects of the advertising profession.

Prerequisite: Beginning Drawing (may be taken concurrently).

2120 Advertising Design for Print and TV 3 cr.

Designed to show how research is used in setting the parameters for the design of advertising communication. The idea/design for print or television is shown to be based on a set strategy. Emphasis on designing for print and television, packaging and poster, working with real advertising problems. Case histories, like the advertising and strategy of 7Up are studied. Students visit an advertising studio, a commercial TV shoot, and a photographer's studio. Studio courses may be repeated for credit only with departmental approval.

Prerequisite: Freshman Foundation, Graphic Design/Advertising Art Core Curriculum.

2150 Advertising Production Techniques 3 cr.

This course is designed to familiarize the student with basic production procedures. Emphasis is on keyline, paste-up and additional practices to produce camera-ready art. Printing processes and methods of reproduction are also covered.

Prerequisite: Graphic Design: Introduction or Advertising Art: Introduction, or Design and Layout I.

2170 Agency Art Direction 3 cr.

This course examines the problems facing an agency art director and explores available solutions to those problems. Emphasis is on the creative but functional solutions used by production facilities.

Prerequisite: Graphic Design/Advertising Art Core Curriculum and Freshman Foundation.

2200 Airbrush Techniques 3 cr.

This course teaches the functions and limitations of airbrush. In addition to exploring various techniques of airbrush use, the course surveys various illustrative styles incorporating airbrush.

Prerequisite: Figure Drawing I.

2270 Cartooning 3 cr.

This course includes a study of the history of cartoons (both here and abroad) and surveys different types of cartoons such as editorial/political, newspaper dailies, gag cartoons, comic book art. Guest lecturers include: political cartoonists, gag cartoonists, free-lance cartoonists and underground cartoonists. Students are taught various cartooning techniques and draw their own cartoon in class.

Prerequisite: Figure Drawing.

2300 Children's Book Illustration 3 cr.

This course is designed to give the student an historical appreciation and practical instruction in children's book illustration. Consideration is given to early children's book illustrators of the 19th and 20th centuries, while examining their techniques, sources of inspiration and influence. Students are encouraged to experiment and evolve original graphic and illustrative style of work with emphasis on the practical application of children's book illustration for publishing purposes.

Prerequisite: Figure Drawing I.

2310 Community Design Workshop I 3 cr.

This course functions as a small art studio servicing non-profit organizations. Students put into practice all the skills required of them as professionals. Students meet with clients and discuss their needs with them. After concepts have been approved by the client, students take their work to a "camera-ready" state and finally to the printed

piece. Students learn how to work with typesetters and printers, in addition to fellow students to bring about a piece of graphic art.

Prerequisite: Completion of Freshman Foundation and Graphic Design Core Curriculum.

2311 Community Design Workshop II 3 cr.

A continuation of Community Design Workshop I.

Prerequisite: Community Design Workshop I.

2320 Corporate Graphics 3 cr.

An explanation of corporate identification systems, including: methodologies, history, development, implementation and manuals.

Prerequisite: Graphic Design/Advertising Art Core Curriculum.

2325 Concept Design 3 cr.

Concept Design is a course designed to encourage originality of thought in advertising and graphic communication. The student is taught how to think in terms of "the concept" being the basis for original creative idea making and how to apply this thinking to problems as they exist in the professional world.

Prerequisite: Graphic Design/Advertising Art Core Curriculum.

2330 Copywriting and Art Direction 3 cr.

Students develop conceptual skills in both verbal and visual advertising. Students learn the importance of fusing visual images to verbal expression to communicate ideas in advertising and visual graphics.

Prerequisite: Graphic Design/Advertising Art Core Curriculum and Freshman Foundation.

2401 Design and Layout I 3 cr.

This course acquaints the non-major with layout and design principles applicable to the professional graphic industry. It pre-supposes no previous art experience. Fundamentals of production are included completing a very basic course introduction.

2402 Design and Layout II 3 cr.

Continuation of the basic study and skills covered in Design and Layout I.

Prerequisite: Design and Layout I.

2430 Drawing for Illustrators 3 cr.

Analysis of form and composition in illustration investigated through a variety of drawing media. Students learn how basic design principles are at work in illustration. Drawing media is explored as a means of interpreting form and communicating images.

Prerequisite: Figure Drawing.

2580 Graphic Design: Introduction 3 cr.

This course is designed to expose the student to the wide range of opportunities in Graphic Design. Students work on projects dealing with corporate identity, brochures, direct mail materials, posters, packaging and exhibition design. Emphasis is on communication through the arrangement of graphic elements. Students explore techniques and materials used in Graphic Design to communicate visual concepts.

Prerequisite: Fundamentals of 2-D Design (may be taken concurrently).

2645 Packaging Design 3 cr.

This course is designed to show students the basics of consumer packaging graphics, with emphasis on graphic themes and ideas.

Prerequisite: Graphic Design Core Curriculum.

2653 Product Design 3 cr.

A fundamental examination of the design and production processes involved in mass-production and distribution of hard goods for both a consumer and industrial market. Materials and techniques are explored as students produce solutions to concrete design problems. Solutions are presented in drawing and/or models. Ergonomics, display, packaging and exhibition are integrated throughout the course.

Prerequisite: Graphic Design Core Curriculum and Freshman Foundation.

2660 Professional Portfolio Development 3 cr.

This course is designed to assist the student who is preparing to enter the job market. Emphasis on how to put a portfolio together, write and design a resume and interview with prospective employers. Where to look for a job, beginning salary

ranges and alternative means of employment are discussed.

Prerequisite: Junior and Senior status in Graphic Arts/Advertising Art.

2710 Sign, Symbol, Image 3 cr.

An exploration of the methodologies for the development of: logotypes, trademarks, promotional, conference and corporate symbols; brand-marks, pictographs and ideographs.

Prerequisite: Graphic Design/Advertising Art Core Curriculum and Freshman Foundation.

2720 A Survey of Book Illustration 3 cr.

This is a studio course that encompasses a general review of the history of book illustration. Study is given to the major book illustrators, to the illustrative themes they have helped evolve and to the many different forms of book illustration. Emphasis is placed on the practical application of illustrative ideas for the commercial book market. Students are encouraged to develop their own style and technique, and to experiment with various forms of media appropriate to modern methods of book production.

Prerequisite: Figure Drawing I.

2750 Typography and Letterforms 3 cr.

Students investigate the mechanics and aesthetics of type. Type indication, spacing, copy casting, type specification and markup along with methods of typesetting will be covered. Students design with type and letterforms in a variety of graphic design applications.

Prerequisite: Fundamentals of 2-D Design (may be taken concurrently).

2751 Typography and Letterforms: Advanced 3 cr.

This course will examine the creative uses of type as a complete design statement in itself. Students will explore techniques and effects of creating exciting variations of existing typefaces to design posters, restaurant design, labels and logos. Developing type design combined with graphics, illustration and photography will be included.

Prerequisite: Completion of Freshman Foundation and Graphic Design Core Curriculum.

Fine Arts/Crafts

4150 Beginning Drawing 3 cr.

Basic introduction to the fundamentals of drawing and composition. The study of line, volume, value, shape, texture and perspective. Emphasis is on observation of forms and exposure to a wide variety of materials and techniques. Course is supplemented with demonstrations, class discussions, critiques and slide lectures.

4200 Color and Composition 3 cr.

The study of color is an invaluable tool to all designers, photographers and artists and an enriching discipline for others. This studio course will concentrate on exploring theory and practical application of color. Various schools of color thought are surveyed. Analysis of effective color will be studied in the work of well-known artists. Color projects testing both knowledge and craft, will be produced, leading to creative thinking and expressive color with application to all areas of visual endeavor.

4250 Creative Drawing Studio 3 cr.

Designed to teach students how to research for source materials and how to develop a more personal drawing "style". Stimulation of individual creative thinking and personal expression. Emphasis is on current ideas, modes, techniques and conceptualizing. This course will also consist of slide lectures that address issues involved in contemporary attitudes and philosophies in art. While projects and assignments usually will be given, the development of personal interests and forms of investigation will be encouraged.

Prerequisite: 2 semesters of Drawing.

4270 Drawing II 3 cr.

This course is a continuation of beginning drawing and develops further an understanding of the fundamentals of drawing. As in Beginning Drawing, there will be a continued stress on basic drawing concepts such as line, texture and value with the added emphasis on flexibility of approach, experimentation of materials and techniques, and composition. Stress of course is to explore expressive possibilities of image making, spatial relationships, placement, pattern and surface rendering.

Prerequisite: Beginning Drawing.

4351 Figure Drawing I 3 cr.

This course is designed to teach the fundamentals of figure drawing. Drawing from the model is used as a means to develop an understanding of form, shape and line as well as an exposure to a variety of materials and the traditions of figure drawing.

Prerequisite: Beginning Drawing.

4352 Figure Drawing II 3 cr.

A continuation of Figure Drawing I. Drawing from the nude and costumed model in specific settings where props are often included. Emphasis is on longer poses so that drawing may be carried to a more finished state. More intensive use of form and volume with special attention to realizing and refining techniques.

Prerequisite: Figure Drawing I.

4353 Figure Painting Studio 3 cr.

Problems considered during this course are: working the figure into a compositional context, development of an individual form, and experimentation with various media and techniques. Acrylics, oils, pastels, watercolor, canvas and paper are used. Also included are the use of individualized instruction and nude and costumed models. It is recommended that Anatomy be taken in conjunction with this course. Studio courses may be repeated for credit.

Prerequisite: Figure Drawing I.

4357 Figure Modeling/Sculpture 3 cr.

The human form will be used as the basis for sculptures created in this course. Traditional armatures for figure and portrait bust studies will be made as well as waste and piece molds for plaster casting.

Prerequisite: Beginning Drawing.

4360 Fundamentals of 2-Dimensional Design 3 cr.

Basics of visual organization are covered in this course for all prospective artists and designers, which can also be a provocative area of thought for others. As a foundation, it requires no previous art or design experience. It starts with identification and use of two-dimensional visual elements of line, shape, tone, texture, and volume. Organizing principles are introduced, such as repetition, variation, rhythm, progression, and unity, from

historical example and classroom exercises. Students should finally feel that they can begin to express their own visual ideas.

4364 Fundamentals of 3-Dimensional Design 3 cr.

This course emphasizes the use of basic design principles and elements in developing three dimensional compositions. Modular theories and systems as well as intuitive responses are used in the manipulation of a variety of materials such as cardboard, wood and plastic. Projects are planned to heighten students' perceptions of forms in space.

4365 Advanced 3-Dimensional Design 3 cr.

This course is a continuation of 3-D Design Fundamentals. Students will deal with more sophisticated concepts, frequently setting up his or her own goals and criteria, and finding solutions independently. Materials used in this class include modeling clay, thermoformed plastic, plexiglass, wood and metal. (May be team taught.)

Prerequisite: 3-D Design.

4500 Lithography 3 cr.

This course includes various techniques that go beyond the black and white print. Methods of drawing, processing the stone, printing transfer, aluminum plate, and color lithography are employed along with photographic reproduction techniques. Students also learn how to set up a lithography workshop.

Prerequisite: Drawing II.

4550 Materials and Techniques in Drawing 3 cr.

An exploration of many media forms, often dealt with simultaneously. This course includes the study of collage, washes, pen and ink, craypas, pastels and other new and traditional ways of working on paper. Course is designed to further expand drawing possibilities through in-depth experimentation of materials and drawing papers.

Prerequisite: Beginning Drawing.

4600 Mixed Media 3 cr.

Various materials such as a sheet metal, clay, plaster, wax, paper, wood, plastic and techniques such as paper, plaster, and ceramic casting will be used to create sculptural forms in this course.

4701 Beginning Painting 3 cr.

This first course in painting helps the student realize visual observations and personal expression through basic painting techniques. Emphasis is placed on learning how to prepare a painting surface, how to mix and apply paint, and the function of color. Introduction to the ordering of pictorial elements in a painting space.

Prerequisite: Beginning Drawing and Fundamentals of 2-D Design.

4702 Intermediate Painting 3 cr.

A continuation of Beginning Painting through further studio theory and practice. Projects investigate possibilities through the use of illusion, symbols, concept, and process. Student is shown how to seek new options while learning in greater depth about technique and procedure.

Prerequisite: Beginning Painting.

4703 Painting Studio 3 cr.

This course deals with the development of confidence in which the student will further explore personal perceptions and ideas in relation to the medium and contemporary idioms. Emphasis given to personal critique and discussion rather than group classroom activity. Visiting artists, video tapes and slide lectures are geared to providing student with a knowledge of current and past art trends. Studio courses may be repeated for credit.

Prerequisite: Intermediate Painting or Permission of Department Chairperson.

4803 Printmaking Studio 3 cr.

This course deals with advanced techniques in printmaking. Emphasis is on color work, multiple plate and viscosity printing. Lithography and etching are also included. Students are encouraged in the individual exploration of the aesthetics and image-making potentials of the printing process. Studio courses may be repeated for credit.

Prerequisite: Printmaking I.

4900 Sculpture: Materials and Techniques

An introduction to a wide range of sculptural processes including forming, carving, modeling and construction.

4951 Silkscreen I 3 cr.

Introduction to serigraphic (silkscreen) painting.

Coverage of all basic forms of screen stencils and resists (tracing paper, glue, tusche). Brief introduction to photographic silkscreen. Emphasis is on hand-applied stencils and actual printing technique as well as color mixing.

Prerequisite: Beginning Drawing or Fundamentals of 2-D Design.

4953 Silkscreen Studio 3 cr.

A continuation of Silkscreen I with an emphasis on individual development, proficiency, and experimentation. Further exploration of direct techniques (tusche, glue, and stencil) and photo silkscreen is included. Studio courses may be repeated for credit.

Prerequisite: Silkscreen I.

4980 Structural Anatomy 3 cr.

The course is based on intense observation of the muscle and bone structure of the figure. Drawing from the skeleton, lectures, and examination of the surface forms of the body and how they relate to artistic anatomy.

Prerequisite: Figure Drawing I.

5100 Watercolor Studio 3 cr.

An introduction to materials and techniques of watercolor starting with the traditional use of watercolor and branching out to more experimental uses of the medium. The class also takes field trips to work with fast sketch watercolor from life. Studio courses may be repeated for credit.

Prerequisite: Beginning Drawing.

6120 Calligraphy: Studio 3 cr.

An introduction to the craft of hand lettering with emphasis on the development of script and italic writing via the nib pen. Students learn an appreciation for the design and structure of the Roman alphabet. Designing with letters as well as improvement in skill is stressed.

6151 Ceramics I 3 cr.

A beginning course in which students are introduced to various methods of forming and finishing clay including hand building, throwing, mold-making, glazing and firing. Studio work will be supplemented by slide presentations and discussions on the traditional and contemporary use of clay.

6153 Ceramics Studio **3 cr.**
Further development of basic ceramic methods and skills experienced in Ceramics I. The course is geared to the individual's own rate of growth and interests in ceramics as an expressive medium.

6155 Ceramic Sculpture **3 cr.**
An emphasis on the expressive use of clay as a sculpture medium. Students will concentrate on form, content, and space rather than utility concerns. A range of clay working techniques will be used including hand building and modeling. In addition, students will learn how to make plaster molds of found objects and clay originals for slip casting.

6170 Collage and Collograph **3 cr.**
The student will create by combining materials from a variety of sources, including photographs, prints, diagrams and fabrics. Two-dimensional and relief images will be produced in this advanced fine arts course.

Prerequisite: Drawing I and II, Painting I.

6270 Fiber Sculpture **3 cr.**
A survey course designed to help students gain an awareness of the unique potential of fiber as sculpture. Non-loom weaving, knitting, knotting, coiling, and wrapping techniques will be used to create soft sculptures, assemblage, sculptural reliefs and modular forms. Traditional and non-traditional methods will be used in an experimental atmosphere.

6401 Jewelry I **3 cr.**
Introduction to basic jewelry making techniques including fabrication, lost wax casting, basic stone setting, chain or link systems, and forging.

6402 Jewelry Studio **3 cr.**
For students who have completed Jewelry I and wish to learn more advanced techniques such as box construction, faceted stone settings and methods of surface embellishment and engraving. Individual studies will be planned by student and instructor to encourage personal development of jewelry making skills.

6500 Paper Making **3 cr.**
In this class, paper is made from ordinary household equipment and a hydropulper. The

paper may be used for drawing and painting as well as sculpturally by forming or casting in plastic and plaster molds.

6650 Weaving Frame Loom Studio **3 cr.**
This course explores the design possibilities achieved through the interaction of fiber, form and structure. A wide variety of techniques including tapestry, knotting, braiding, lace and twining are studied with their variations. Slides and examples of contemporary fibers are shown.

6720 Woodworking **3 cr.**
A workshop course dealing with the design and construction of handcrafted objects with basic handtools. The course emphasizes aesthetic considerations, wood jointing and fabrication techniques as well as the proper use and care of various handtools. No previous experience or skills with tools is required.

Interior Design

8011 Introduction to Drafting **3 cr.**
A beginning technical drawing course in the use of drafting instruments for making ideas visible. Course covers simple geometric construction, isometrics, cross sections, use of scale rule, lettering and mechanical perspective. Personal equipment may be required.

8021 Interior Design: Beginning I **3 cr.**
The course provides a general orientation into the field and profession of interior design, with stress on the basic fundamentals, graphic conventions and mechanical skills of space planning. This area of study is enriched through field trips, class lectures and studio projects.

Prerequisite: Introduction to Drafting (concurrently).

8022 Interior Design: Beginning II **3 cr.**
A continuing course of study developed to expand the student's skill and knowledge of interior design with emphasis on the anatomy of space planning, primary utilization of space, and problem-solving.

Floor plans, elevations and mock-ups are used to develop each project.

Prerequisite: Interior Design: Beginning I.

8031 Interior Design: Intermediate I 3 cr.

A continuing course covering the basic mechanics of space planning and interior design, with special emphasis on problem-solving. The course is designed to introduce the student to various space forms with the means and methods to program and plan those spaces. Residential, commercial and institutional type projects are used.

Prerequisite: Beginning II.

8032 Interior Design: Intermediate II 3 cr.

This course is intended as a fluid continuation of Intermediate I. The objective is to give as much continuous exposure to the means and methods of design and space planning, enabling the student the time necessary to refine his/her mechanical skills and design knowledge.

Prerequisite: Intermediate I.

8041 Interior Design: Advanced I 3 cr.

Students are exposed to more complex projects in residential, commercial and institutional areas. The curriculum covers the use of total space and how it is broken into rooms and areas, determined by the client's program.

Prerequisite: Intermediate II.

8042 Interior Design: Advanced II 3 cr.

A continued exposure to more complex areas of study and design helps to develop technical skills and design sensitivities. Students are encouraged to develop individual concepts, design philosophies, and to more fully document their ideas.

Prerequisite: Advanced I.

8051 Interior Design: Thesis I 3 cr.

Students enrolled in the thesis program will select projects from areas of interest in commercial, residential or institutional. Students are responsible for the full documentation and programming of

these projects and must submit for approval a letter of intent and project outline.

Prerequisite: Advanced II.

8052 Interior Design: Thesis II 3 cr.

Thesis II students work on a special portfolio project as well as use this time for portfolio development.

Prerequisite: Thesis I.

8061 Interior Design: Business Practices 3 cr.

The course is structured to develop an awareness of, and a sensitivity to the professional practices of interior design. Special stress is given to business procedures, business law, contracts and business forms, compensation and fees, public relations and publicity, and marketing and merchandising. Guest lecturers in specialized areas are utilized.

8065 Interior Design: General 3 cr.

A multi-level course developed and structured for the professional and continuing education student. Class projects are geared to the individual needs of the student. Space planning and problem solving are stressed. A variety of space forms are given to develop design skills and challenge the interest of the student. Residential, commercial, and institutional type projects are used.

Prerequisite: Introduction to Drafting.

8111 Architectural Drafting I 3 cr.

This course provides general exposure to the vocabulary, drawing conventions and principles of building construction. The course includes lectures, slides, tours and construction drawings of interior structural and finish materials and methods of detailing those materials. The course concludes with drawings of a variety of built-in components, such as cabinets, storage systems, and built-in case pieces.

Prerequisite: Introduction to Drafting.

8112 Architectural Drafting II 3 cr.

A continuation and expansion of Architectural Drafting I which includes the study of built-in com-

ponents, cabinetry, storage units and case pieces.

Prerequisite: Architectural Drafting I.

8121 Architectural Detailing I 3 cr.

A lecture and studio course defining and documenting the structural elements of a masonry constructed building. Various aspects of the interior architecture of that building type are delineated through plan, sections and elevations using a variety of drafting conventions and symbols.

Prerequisite: Architectural Drafting II.

8122 Architectural Detailing II 3 cr.

A continuation of Architectural Detailing I defining and documenting the structural elements of a steel constructed building.

Prerequisite: Architectural Detailing I.

8261 Rendering and Architectural Perspective I 3 cr.

An introduction to the fundamentals of rendering form, defining light and shadow, textures and material characteristics and drawing techniques, with specific application to interior design. Students work to create three-dimensional renderings of their projects in a variety of materials and approaches. A special emphasis is given to the mechanics of construction and the delineation of architectural perspective.

Prerequisite: Beginning Drawing and Permission of Instructor.

8262 Rendering and Architectural Perspective II 3 cr.

A continuation of Rendering and Architectural Perspective I. A general refinement of technique with a focus on felt-tip markers, mixed media, rapid perspective sketching, and full finished renderings.

8215 Fundamentals of Lighting 3 cr.

A lecture and studio series developed to introduce the student to a basic understanding of interior and architectural lighting, its nature, use and graphic expression. The course covers various areas of study, such as: levels of lighting, light sources, luminaries, lighting schemes and systems, calculations, and the use of drawing conventions and symbols in the development of a lighting plan and switching diagram.

8225 Furniture Design 3 cr.

An introduction to materials and techniques used by individual craftspeople and by industry in design and construction of fine furniture. Using drawing and scale models, students design and critique tables, chairs, beds and cabinets with equal emphasis on aesthetic and functional considerations in order to develop methods of approaching design problems with clarity and economy. Personal equipment may be required.

Prerequisite: Introduction to Drafting and Permission of Department. Wood or metal-working background helpful.

8275 Sources of Materials 3 cr.

A complete exposure to all means of discovering new and classical interior design furnishings and architectural appointments. This subject is enriched with lectures, field trips, and class discussions. Showrooms, product manufacturers and architectural suppliers are visited.

Interior Design: Internship 2-4 cr.

A work/study program for senior Interior Design students, structured to enrich his/her general education and professional development. Students interview at various interior design firms and are selected for a one-semester, part-time internship.

Prerequisite: Thesis I.

9000 Independent Project: Fine/Craft Arts; Graphic Design/Advertising Art; Interior Design 2-6 cr.

Students must submit a proposal at the time of registration which outlines the project to be undertaken.

Prerequisite: Permission of Department Chairperson.

Photography

The primary mission of the Photography Department is the education of the individual within a liberal arts context. To meet this goal the department has created academic programs, lecture and workshop series, and vigorous exhibition schedules that have earned it a national reputation. The diversity and quality of those programs has attracted a broad spectrum of students and professionals interested in creative photography in a liberal arts environment.

Through foundation courses photography is accessible to everyone with a high school diploma. At the entry level the intent is to teach technical competency while providing the stimulation which allows the student to aspire to higher levels of artistic and professional development. At the more advanced levels over thirty specialized courses are supplemented by independent study with selected faculty members, as well as gallery and commercial studio internships, and workshops with visiting artists and critics.

At all levels craft and competence are emphasized and informed by the aesthetic concerns that vitalize the medium.

The department offers two specialized programs of study: the Fine Arts and the Professional sequences. Courses are arranged into three divisions to help students follow a structured plan of study. The foundation courses which comprise Division I are intended to acquaint students with technique, theory and criticism in traditional darkroom and critique settings. Division II courses focus on more specific technical concerns and subject orientations. Courses deal with experimental processes, interdisciplinary uses of the medium, historical-critical analysis, aesthetics, as well as traditional technical and professional practice. Division III courses are advanced practice and theory seminars. Each involves a commitment to an in-depth project or practice for the full semester. In addition, the department offers unique image-making through its Generative Systems Program. The Generative Systems workshop

deals with creative image-making with light, electricity, heat and sound through the interactive and generative uses of electrographic devices and printing processes. While learning to play freely with these and other materials and systems, students are encouraged to assume responsibility for their own artistic directions. The structure of the Generative Systems Program: the Workshop is a resource and research center which deals with the open exploration and disciplined integration of the arts and the humanities; students learn the social and philosophical contexts of the technologies used; emphasis is placed on collaboration and the sharing of information between individuals; the image-making process is based on problem creating-and-solving and on the use of tools of communication as vehicles for self-development.

Degree students enrolled in the department may choose to major in Photography, or to take selected courses in the department. Guidelines for the Photography major are available from departmental faculty who serve as academic counselors and provide guidance and information about the major and the student's broader college program.

The photography facility is 10,000 square feet and includes group, individual and specialized darkrooms. In addition to modern black-and-white darkrooms, color, dye transfer, lithography, and other graphic arts facilities are available. The photography complex also has the equipment and technology to support its Generative Systems Program and a professionally equipped studio. All courses are taught by faculty members, though teaching assistants are present for technical assistance.

The faculty consists of over twenty-five full and part-time members. Among the faculty are artist-teachers who have exhibited in major galleries, museums, and universities across the country, photographers employed in commercial practice, and writers who work in the areas of criticism, history, theory and are widely published.

The photographic work of the faculty has been exhibited and acquired by the most prestigious institutional collections including The Art Institute of Chicago, The Museum of Modern Art, The Metropolitan Museum of Art, The Smithsonian Collection, and the Library of Congress. Faculty members have been honored by awards from The National Endowment for the Arts, The National Endowment for the Humanities, the Guggenheim, the Rockefeller and the Polaroid Foundations, the Associated Press and the United Nations. Their work has been published in *Camera*, *Aperture*, *Art in America*, *Afterimage*, *Life*, *Time*, *Scientific American* among others. The Photography Department faculty reflects the College's dedication to

teaching combined with its commitment to continued professional practice.

For majors and non-majors who wish to pursue photography beyond Division I, a C average in photography courses must be maintained as well as the successful completion of Art History I and II.

Chairperson: John Mulvany

For students wishing to advance to Division III, a B average in Division II photography courses must be maintained and six course in Division II completed—one of which must be in the history of photography.

Division I

1100 Foundation of Photography I 3 cr. **1101 Darkroom Workshop I 3 cr.**

These courses—lecture and darkroom—meet separately once a week and are the prerequisite for all further courses in photography. The lecture session deals with basic aesthetic problems of photography and provides an historical and critical context for looking at photographs. The critique is introduced as a method of exploring the meaning, content and technical proficiency of the individual student's work. The laboratory session meets in the darkroom and is concerned with the development of technical skills in black-and-white photographic materials and processes.

1102 Foundation of Photography II 3 cr. **1103 Darkroom Workshop II 3 cr.**

The content of these courses are coordinated and are a more sophisticated exploration of the aesthetic and technical issues introduced in Foundation of Photography I.

Prerequisite: Foundation of Photography I and Darkroom Workshop I, or consent of the Department upon review of portfolio.

1120 Contemporary Trends: Special Topics 1-6 cr.

A workshop/lecture program that presents internationally renowned photographers, critics, editors, and scholars. Each semester a number of

short term workshops are scheduled so that students may have direct working contact with eminent professionals from across the nation. A public lecture supplements each limited enrollment workshop.

6101 Generative Systems I 3 cr.

This structured workshop in ideas and processes explores copy machines as image-making systems. In addition to specific (copy) techniques using the Haloid Xerox, DEX Teleprinters, Variable Quality Copier, Dual Spectrum Copier and Thermofax, the processes will be studied in combination with black-and-white photography, photographic transfer and handcoloring, blue print, Color Kwik Print, monoprint, carbon resist etching and silverpoint drawing. Bookmaking is emphasized as a focus for student projects. This course is designed for beginning and intermediate students in photography, printmaking, art and humanities

6102 Generative Systems II 3 cr.

This advanced workshop in ideas and processes continues the exploration begun in Generative Systems I of copy machines as image-making systems. In addition to advanced techniques using the Haloid Xeroxes, DEX I & 580 Teleprinters, Variable Quality Copier, Dual Spectrum Copiers and Thermofax, the processes are studied in combination with photographic transfer and handcoloring, blue print, Color Kwik Print, monoprint, carbon resist etching and silverpoint drawing. Super 8 film and rotoscope animation techniques

are taught. Students have the opportunity to teach a technical specialty of their choice. Projects are open-ended.

Prerequisite: Generative Systems I or consent of instructor. May be repeated for credit.

6110 Generative Systems Seminar: Self Portrayal Workshop 3 cr.

Investigations in autobiographical image-making and writing. Each person writes privately and works visually at their own level of expertise. Previous writing and imaging skills are not essential. The writing is based on techniques derived from diary and autobiography and is designed to reconstruct the patterns of events which make up the students personal history. The image-making techniques are based on copy machines and other imaging systems, including Haloid Xerox, DEX I & 580 Teleprinters, Variable Quality Copier, Dual Spectrum Copier, Thermofax, carbon resist etching, monoprint, and photographic transfer. Bookmaking is taught and emphasized as a way to integrate images and writing. Other visual approaches are available according to need, including Super 8mm filmmaking and editing techniques. The Self Portrayal Workshop is designed for students in the visual arts and humanities.

1160 Photography for Non-Photography Majors 3 cr.

A crash course in the fundamentals of black-and-white photography designed for non-photography majors. It covers use of camera, light meter, film development and printing. This course does not serve as a prerequisite to any advanced courses.

Division II

2150 Analysis of Contemporary Photography 3 cr.

Designed to develop the analytic skills and language of criticism, this seminar examines the photographic directions of the post-World War II era. Case studies of recent thematic exhibitions and catalogues are used to focus on contemporary issues and ideas.

Prerequisite: Completion of Division I requirements. The History of 20th Century Photography is recommended but not required.

2200 Architectural Photography & The Urban Landscape 3 cr.

The urban landscape deals with the wide range of photographic responses to the man-made environment, from classical documentation to the search for personal and formal images. Basic view camera skills are taught, work discussed and individual projects developed.

Prerequisite: Completion of Division I requirements.

2450 Color Photography 3 cr.

The negative/positive color printing process is the basic of this course. The aesthetics, techniques, and theory of the color photographic process are examined. An understanding of color relationships in the photographic image is developed. Straight color printing is emphasized.

Prerequisite: Completion of Division I requirements.

2455 Color Photography: Advanced 3 cr.

Advanced Color Photography is a course in color processes. Technical control for aesthetic purposes and the broader possibilities of this process to achieve expressive ends are emphasized.

Prerequisite: Color Photography or Color Photography: The Positive Approach.

2480 Color Photography: The Positive Approach 3 cr.

The making of photographic prints from color transparencies forms the basis of this course. Image-making employs the direct positive Cibachrome process. Mastery of the technical skills required in color printing is guided by discussion of aesthetic considerations. Color theories and the history of color photography are reviewed and contemporary issues are examined.

Prerequisite: Completion of Division I requirements.

2500 Commercial Studio 3 cr.

This course acquaints the student with fundamental commercial studio techniques and subject presentations using the large format camera. Emphasis is placed on portraiture, still life, and product illustration. The use of studio electronic flash is introduced. The refinement of technical skills

and development of professional practices is stressed.

Prerequisite: Completion of Division I requirements. Foundation of Photography III.

2505 Commercial Studio: Advanced 3 cr.

The concentration of this course is photographic illustration for advertising. Students examine illustrative style through the analysis and synthesis of appropriate studio photographic means. Assignments will include the use of color and black-and-white processes, small and large format cameras, tungsten and electronic flash light within a studio context.

Prerequisite: Completion of Division I requirements. Foundation of Photography III and Commercial Studio.

2550 Criticism of Photography 3 cr.

Major traditions of criticism in 20th century art and photography are examined. Its genres, standards, and changing fashions are studied as a means of defining personal critical attitudes. Direct confrontation and discussion with recent photographic works balances the historical focus on the critical literature of the medium. Students are required to write critical essays as part of this course.

Prerequisite: Completion of Division I requirements. Completion of 19th and 20th century histories of photography are recommended but not required.

2600 Document of a Place and Its People 3-6 cr.

The documentary nature of this course involves the photographic definition of a specified place through direct portrayal of *people* in an environment or through the use of artifacts and physical evidence to define quality of life in the broadest sense. Students and instructor work together as a photographic team on one or more semester long projects.

Prerequisite: Completion of three Division II *practice* courses.

2620 Documentary Photography 3 cr.

This course examines photography's documentary method, concept and history. Through one or more photographic projects, the student explores

the social and aesthetic aspects of this vital and evolving photography tradition.

Prerequisite: Completion of Division I requirements.

2631 Experimental Photo/Graphic Techniques I 3 cr.

This course is a survey of historical and contemporary materials with an emphasis on application in experimental image-making. Using classical and non-classical techniques, this course is an intensive introduction to the concept of photographic departures. The methods used include posterization, photo silkscreen, photo etching, liquid emulsions, gum bichromate printing, cyanotype and others. Course emphasis is on non-silver and electrographic processes in studio-workshop environments.

Prerequisite: Completion of Division I requirements.

2632 Experimental Photo/Graphic Techniques II 3 cr.

This course is designed to accommodate those students who wish to expand their investigation of any of the methods presented in Experimental Photo/Graphic Techniques I. New areas explored include: full color gum bichromate printing and glass etching. This course may be repeated for credit only with departmental approval.

Prerequisite: Experimental Photo/Graphic Technique I.

2645 Fashion Photography 3 cr.

This course addresses the fundamentals of fashion photography: Lighting, make-up, hair styles, selection of models and putting together a total look. There is also an emphasis on the use of studio strobes as a primary means of artificial light. Students are encouraged to experiment with creating their own sense of style, as well as, learning how to present a product in a marketable manner. The development of professional skills and practices are stressed throughout the semester. Models are available for in class demonstrations and projects.

Prerequisite: Completion of Division I, Color, Photo III, Commercial Studio and/or permission of instructor or chairperson.

2653 Foundation of Photography III 3 cr.

This introductory studio course places strong emphasis on professional competence, craftsmanship and self-reliance. The course teaches the fundamentals of view camera operation, the proper handling and processing techniques for 4x5 sheet film, and provides the skills necessary for the use of artificial light both in the studio and location. This third semester course is required for photography majors.

Prerequisite: Completion of Division I requirements.

2700 History of 19th Century Photography 3 cr.

An interpretive analysis of significant impulses in photography from its discovery to World War I. The emergence of photographic traditions is examined within the context of the social, cultural, political, economic, and scientific forces that informed particular tendencies in the medium. The course is structured as a balance of lecture, slide presentation, and discussion.

Prerequisite: Completion of Division I requirements.

2710 History of 20th Century Photography 3 cr.

The major photographic trends from World War I to the present are examined in lecture, slide presentation, and discussion. Major movements and practitioners are studied in the context of the social, cultural, and political pressures of the modern era.

Prerequisite: Completion of Division I requirements. History of 19th Century Photography is recommended but not required.

2730 Junior Seminar: Photography 3 cr.

This advanced seminar/critique is designed to stimulate the development of individual photographic ideas and directions. While there are no specific assignments, participants are expected to evidence development of their ideas and photographic expression. This course is intended for those who have a clear idea of a project they would like to pursue.

Prerequisite: Completion of Division I requirements and two Division II courses.

2750 Medical Photography 3 cr.

A survey of the practice of contemporary medical

photography in hospitals and laboratories. Basic techniques of copy, ultraviolet and infrared photography. Medical personnel act as consultants and the class visits clinical settings.

Prerequisite: Completion of Division I requirements.

2880 Photography/Lighting on Location 3 cr.

This course covers the full range of fundamental theory and highly practical application of strobe lighting equipment in professional photography on the job, on location, where the conveniences of studio lighting are unavailable. The scope of material includes methods ranging from hand held strobe units to power packs with stands and umbrellas, filter applications and related techniques.

Prerequisite: Completion of Division I requirements.

2900 Photojournalism 3 cr.

The emphasis of this course is on newspaper and magazine photography. Picture editing and layout are also considered. A portfolio compiled from course assignments is produced.

Prerequisite: Completion of Division I requirements.

3150 Special Printing Techniques 3 cr.

An advanced class that focuses on darkroom technique for creative purposes. The uses of various films, developers, and photographic papers are explored at length. Photographic formulas and developer combinations are prepared. The visual impacts of print tone and color are dealt with from an aesthetic viewpoint.

Prerequisite: Completion of Division I requirements and a concurrent shooting class.

3200 Still Photography for the Media 3 cr.

This course is designed, through a process of photographic assignments and the critiquing of results, to familiarize the student with the realities of working relationships with magazines, TV stations, corporations, and advertising agencies. The intention is to help the student create a portfolio suitable for presentation to the media. Business procedures will be discussed with emphasis on the freelance/client relationship.

Prerequisite: Completion of Division I requirements.

3215 Advanced Studio Lighting **3 cr.**
A thorough exploration of artificial light using both tungsten light and electronic flash in the studio. Assignments are made in both color and black and white using the view camera and 35mm camera.
Prerequisite: Completion of Division I requirements and Photo III.

3250 View Camera: Basic **3 cr.**
Basic view camera deals with the aesthetics of large format photography and view camera technique. Students learn how to load, expose, and develop large format film, and to use the camera movements to control perspective and plane of focus. The course includes assignments dealing with subject matter for which the use of the view camera is appropriate and also includes an individually developed project. A well equipped view camera and tripod is issued to each pair of students for the semester.
Prerequisite: Completion of Division I requirements.

3251 View Camera I **3 cr.**
The theoretical and practical aspects of camera control over perspective and focus form the basis of a series of technical exercises. The aesthetic possibilities of the view camera are explored in a one-half semester project which also serves to strengthen the student's practical understanding of camera technique as well as of the zone system. A well equipped view camera and tripod is issued to each pair of students for the semester.
Because the View Camera and Zone System/Sensitometry courses strongly compliment each other, it is recommended that they be taken concurrently. If this is not possible, then the Zone System/Sensitometry course must be taken first.
Prerequisite: Completion of Division I requirements, Foundation of Photography III and Zone System/Sensitometry (recommended as a concurrent course).

3252 View Camera II **3 cr.**
This continuation of View Camera I affords students the opportunity to expand upon their exploration of large format photography. A large scale semester-long project is required. A well equipped view camera and tripod is issued to each pair of students for the semester.
Prerequisite: View Camera I.

3255 View Camera: Advanced **3 cr.**
This course further refines the student's view camera skills and expands his/her understanding of the inherent qualities of large format photography. Each student develops an individual semester-long project which exploits the view camera's unique capabilities. A well equipped view camera kit will be issued to each pair of students.

Prerequisite: View Camera: Basic or View Camera I.

3260 Zone System/Sensitometry **3 cr.**
This technical course addresses the theory and application of sensitometry and the zone system through a series of experiments. These include effective ASA determination; characteristic curves for film, for paper; contrast index and gamma; overall tone reproduction cycle; and application of the theory to practical shooting situations. The student's lab book becomes a reference resource after the completion of the course.

Prerequisite: Completion of Division I requirements, and Foundation of Photography III.

Division III

3420 History of Photography Seminar: Selected Topics **3 cr.**
The seminar will emphasize research methodology. Students will be required to write a term paper.

Prerequisite: Completion of Division II requirements.

3440 Museum and Curatorial Practices **2-6 cr.**
An internship with the Chicago Center for Contemporary Photography/Columbia Gallery. Students participate in all aspects of the operation of a visual arts gallery. While each intern devises an independent schedule with the Gallery, all interns meet as a group for a two hour seminar once each week. Interns can be involved in those areas of gallery management that include selection, design and installation of exhibitions, publicity and community relations, conservation, and grants administration. Interns commit between 12 and 24 hours per week to independent participation.
Prerequisite: Consent of Gallery Director.

3460 Senior Seminar: Photography 3 cr.

Designed for articulating a personal photographic viewpoint. This seminar concentrates on the photographic image, its form, content and meaning. May be repeated for credit only with departmental approval.

Prerequisite: Completion of Division II requirements.

3480 Senior Thesis: Photography 3-6 cr.

Designed for the advanced student with a commitment to developing and articulating an aesthetic, this seminar concentrates on the photographic image, its form, content and meaning. May be repeated for credit only with departmental approval.

Prerequisite: Completion of Division II requirements, and submission of portfolio and written project proposal, both of which must be approved by a faculty committee.

9000 Independent Project: Photography 2-6 cr.

Students must submit a proposal at the time of registration which outlines the project to be undertaken.

Prerequisite: Permission of the Department Chairperson.

Film

In the last several years Columbia College's Film Department has nearly doubled in size, securing a reputation as one of the country's leading cinema schools. Columbia's program involves a tutorial approach with a large faculty of working professionals.

Out of Columbia's total enrollment, approximately two hundred fifty students are film majors, full-time and part-time. The Department stresses production, working exclusively in 16mm, and has the necessary equipment—screening rooms, stages, cameras (Arriflex, Eclair, Auricons, etc.) to assure professional standard. The film complex includes a complete sound studio capable of recording, transfer and mix as well as an editing facility with Steenbecks and Moviolas.

Initial emphasis is on practical experience in the basics of the craft. The development of film technique is accompanied by course work in the aesthetics of film. Columbia's approach involves a balanced emphasis on production technique and film conception. Students move gradually towards specialization in the first year as they learn how to "see" and how to use a visual grammar to create an emotional experience for the audience. Columbia's curriculum reflects the conviction that anyone seriously exploring the medium must move beyond technique to considerations of content and point of view. There is available an intensive screenwriting sequence that is not duplicated elsewhere in the country, a writing program culminating in an advanced seminar in which feature scripts are written.

Columbia puts a premium on the making of an individual film that will reflect the ability of each graduating filmmaker. Towards this end, the school has established a production fund to help defray the expenses of advanced work. The

availability of this kind of institutional support is unique among the film schools in America and has resulted in production that would not ordinarily be possible at the university level. *Portrait of a Chicago Actor*, the half-hour documentary winner of a Golden Hugo at the Chicago International Film Festival, is an example of a film that could not have been made without the college's participation.

Columbia College has also become a vital force in the film community in Chicago. The film department conceived and co-sponsored the forum on the 50s Blacklist which drew Ring Lardner, Jr., and John Henry Faulk to the city. Other visitors have included John Cassavetes, Joan Tewkesbury, Bill Butler, and William Friedkin. The department chairperson did the ground work for the newly formed Illinois Film Services Division. His proposal, enacted by the governor, ensures that Illinois has the means to lobby for a larger share of feature film work.

The Columbia Institute of Advanced Film Study offers a continuity of work, with emphasis on film production. The curriculum is designed on an individual basis, and twelve semester hours of basic filmmaking technique must be completed, or equivalent competency demonstrated, before advanced courses may be undertaken. Upon completion, students can elect to receive a Certificate of Advanced Film Study or a second Bachelor's degree.

Chairperson: Anthony Loeb.

For those with a serious commitment to the medium, the department offers a major in Film. Students who are interested in the requirements for majors can obtain a copy of the guidelines from the department.

1101 Film Techniques I 6 cr.

A beginning workshop in expressing ideas through film. Deals with the "grammar" and construction of film through editing given materials, and learning simple scripting and storyboarding. Use of light meter and 16mm Bolex cameras is taught, and students shoot projects of increasing complexity. Through functioning in different unit roles, students learn to use the medium to tell a film story.

1102 Film Techniques II 6 cr.

Continues study of film technique begun in Film Techniques I, and introduces sound. Students learn how to interview, how to shoot and edit sound, how to make a short non-sync film with multiple tracks, and how to use professional sync sound and lighting equipment to shoot, as a film unit, a sync dramatic or documentary film. Students are encouraged to initiate a long term project while in this class.

Prerequisite: Film Technique I.

2100 Acting for Film 3 cr.

A course devoted to exploring the discipline of cinema and how it affects the actor. Particularities of style and rhythm necessary for the camera are explored. We use improvisation and scene study that is relevant to preparation for screen work. Film is exposed on each actor to illustrate the difference in approaching film and theater.

Prerequisite: Film Techniques I, Acting I, or equivalent experience.

2150 Adaptation: From Book to Movie 2 cr.

In this course we study the process by which a book is made into a film. We look at the original source material, and thereafter at the film based upon it to try to find the means of adaptation.

2160 The Aesthetic Eye 3 cr.

A study of film aesthetics, including framing and composition, rhythms, timing, and the relationship of aesthetic styles to social movements and personal visions. Examples from other arts will also be used.

2170 The American Horror Film: The Psychology of Fear 3 cr.

Horror films can be viewed as visualizations of our

nightmares. With readings in Freud, Jung, Marx and others, the course introduces various conceptions of our hidden fears. These concepts are then used to analyze the real subject of horror films, namely, the struggle for recognition of all that our civilization represses or oppresses.

2201 Animation I 4 cr.

This introductory course to the art and business of animation gives students hands-on experience in the planning and execution of animation film techniques. It emphasizes the following animation techniques: cel animation, cut-out animation, on-stand object animation, and the planning and storyboarding necessary for each.

2202 Animation II 4 cr.

Emphasis is on learning to use the more professional Oxberry equipment, its compound and zoom effects, and learning how to marry sound with visual, with projects in sound preparation and interlock projection. Kodalith animation of graphic elements as well as Kinestasis (animation of photography) is covered.

Prerequisite: Animation I.

2203 Animation III 4 cr.

More advanced work on films in-progress utilizing various animation techniques, in addition to the introduction of new techniques and their integration into the students work. Completion of interlock and the preparation of camera-originals for answer printing is stressed.

Prerequisite: Animation II.

2204 Animation IV 4 cr.

Continuation of Animation III.

Prerequisite: Animation III.

2211 Animation: Drawing I 4 cr.

Focus is on helping students create and maneuver pencil drawings, taking them through such actions as walking, running, talking, gesturing, emoting, turning, and twisting. Starting with rough pencil drawings, the student learns scene staging, timing, drawing refinement, in-betweening, transferring images to acetate, cel-painting and background preparation.

Prerequisite: Animation I.

2212 Animation: Drawing II 4 cr.

This course is a continuation of the Animation: Drawing I course, but involves more concentration on character interaction, animal characterizations, the personifying of inanimate objects, and the use of advanced camera and compound movements to enhance the animated scene. Sound is introduced, with the emphasis on lip-sync.

Prerequisite: Animation: Drawing I.

2215 Animation: Studio Production 3 cr.

Study involves experiencing each stage of the production of an animated film: storyboarding, layout, animation, ink and paint, soundtrack preparation, and shooting. Animation techniques covered depend on the productions in progress, with emphasis on each student experiencing each stage of production. Projects occur concurrently, and are proposed and chosen by teams involved in their execution. Projects include both commercial and student films.

Prerequisite: Animation II.

2216 Animation: Special Projects 2 cr.

Students submit film proposals via storyboard and/or written scripts. There are 4 or 5 gatherings in the semester, arranged between all 5 program faculty members and all students participating in the course. Students have access to all faculty, and are encouraged to seek their involvement in their project no matter what the technique or direction employed.

Prerequisite: Animation III and IV.

2217 3-D Animation 4 cr.

This course explores object and puppet animation and the storyboarding and planning necessary to complete projects in these techniques. In-class demonstrations on clay manipulation and armature construction accompany set-building and lighting lectures.

Prerequisite: Animation I.

2221 Optical Printing I 3 cr.

This course provides a general overview of Optical Printing and its capabilities. Emphasis is on the actual operation of the J.K. Printer, including such technical aspects as: Set-up, Printer Controls, Alignment (frame and focus), and Image

Ratios, Printing Effects, the "Sequencer", and Standardization Tests. The course consists of group demonstrations, technical lectures, film screenings, and discussions, as well as individual-instructional sessions and consultation with the instructor and teaching assistant.

Prerequisite: Film Technique I.

2222 Optical Printing II 3 cr.

This course is a continuation of Optical Printing I and is a more in-depth study of the optical printer and its parameters. Past projects as well as professional films and commercial applications are screened.

Prerequisite: Optical Printing I.

2250 Visual Language Workshop 2 cr.

This course is designed to sharpen the student's ability to "see" and to understand the dynamics of perception as they relate particularly to the selection of images for film. Normally, production problems—lighting, exposure, etc., dominate considerations of form and visual content. This offering is devoted to exploring these implications. The structure of imagery is emphasized to permit a more sophisticated judgment when filmmakers look through the view finder.

2321 The Camera Seminar I 4 cr.

This course is designed to give students a complete working knowledge of 16mm motion picture camera equipment, including the Arriflex, Auricon, NPR, etc. Operation, procedure, and maintenance will be specified for each camera. It also covers assistant cameraman duties. The course concludes with the introduction of 35mm equipment.

Prerequisite: Film Tech II.

2322 The Camera Seminar II 4 cr.

The second part of the Camera Seminar takes the professional cameras introduced in the first part of the class and designs specific production exercises around them and other advanced equipment. The class consists of five production exercises. They include everything from picking up the equipment at the rental house to following the film through processing and talking with the timer at the lab.

Prerequisite: The Camera Seminar I.

2350 Cinema of the 60s and 70s 3 cr.
A look at some of the neglected films of the last decade in an attempt to define director's technique and the implications of content. Among the filmmakers: Milos Forman, *Taking Off*; Bergman, *Persona*; Jim McBride, *David Holtzman's Diary*; Haskell Wexler, *Medium Cool*.

2370 Cinema Form: Exploring Visual Logic 2 cr.
This class explores the structure of films and the logic involved in story construction. Students study film sequences in detail, and examine their cumulative effect. A number of contemporary films are screened.

2400 Cinematography 5 cr.
This intensive course offers the possibility of specialization in the use of the motion picture camera. Photography exercises are closely supervised to define problems of light, composition, and lens choice. Thirty-five millimeter equipment is introduced but the emphasis is on a refinement of the basics of the craft that have been introduced in the first year of Film.

Prerequisite: Film Technique II and Camera Seminar I.

2450 Comedy on Film 3 cr.
What makes laughter? What is the difference between the comic form and the serious film? What is comic timing? How do styles of comedy vary with time and country? All of these questions are explored in Comedy on Film, a course concerned with defining the elements of a very special genre. The source of study is selected examples from classic comedies, past and present.

2500 Developing the Documentary 5 cr.
Students begin to learn how to "think" documentary: how to conceive, research and develop material for use in the non-fiction film. Taped interviews and some preliminary research work are developed. The screening of important documentaries is emphasized in an effort to find the dramatic and structural values common to all good documentary work. The course helps develop disciplines necessary for evaluating potential documentary material and defines approaches available to rendering it on film.

Prerequisite: Film Techniques I.

2550 Directing the Dramatic Film 5 cr.
This exploration of both stage and film script material defines a director's approach and point of view. The course scope is an introduction to the staging of scenes and the blocking of actors, with special emphasis on the director's central interpretive role in dealing with the performer in a dramatic situation. A video tape deck is used in the scene studies.

Prerequisite: Film Technique I and consent of instructor.

2600 Directing Problems: Advanced 3 cr.
An independent arrangement made with people of advanced standing who have projects they want to undertake apart from the work generated in the regular course structure.

Prerequisite: Permission of Department Chairperson.

2610 Directing Seminar 5 cr.
The course provides the student with a working familiarity in both fictional and documentary shooting modes. Practical exercises create: understanding of performers and their problems; instructional and critical communication; familiarity with point-of-view and the special emphasis brought by intelligent camera handling; and understanding of the interpretational options available in a text or documentary subject. Video tape facilities are used extensively to provide immediate feedback for professional looking results.

Prerequisite: Film Tech II.

2651 Film Editing I 5 cr.
Film Editing furthers the exploration begun in the first year of film study, offering the possibility of beginning specialization in editing. Films are edited as semester projects from stock provided by the school. Projects are of sufficient complexity for a complete film statement. Emphasis in Editing is on further discovery of the grammar of film, the montage, its rhythms and its structure. Students have the opportunity of choosing to unify their work and to make answer prints.

Prerequisite: Film Techniques I and II.

2652 Film Editing II 5 cr.
This course continues work done in the first semester. Emphasis is on larger projects; a more

sophisticated examination of technique pertinent to the fiction and non-fiction film. Exercise material provides the basis of the course experience.

Prerequisite: Film Editing I.

2670 Editing Problems: Advanced 4 cr.

The student enters the course with a substantial project to edit through to completion. During weekly meetings, the student is helped to find the best solutions to the thematic and technical problems the material poses, and ultimately to finish it to the best of its potential. The student must have a project of sufficient scope and proven ability to work outside class meeting times.

Prerequisite: Film Techniques II and permission of Department Chairperson.

2700 Film for Television 3 cr.

An introduction to the use of film as a journalistic tool. The course consists, in part, of practical exercises in writing, filming, and editing coordinated with classroom analysis of both professional and student work, and discussions with cameramen, editors and producers. Visits to television news operations to sharpen critical and analytical faculties and to develop a working understanding of the unique demands journalism places on the use of film are included. The course considers film journalism as a discipline and explores techniques of presenting a story with words and pictures.

2790 Form and Structure in the Arts 3 cr.

The problems of form and construction are similar in many arts, and a broad working knowledge of how they function is a powerful tool for any artist, whatever his medium. This seminar explores narrative construction in works of literature, plot development in plays, rhythmic construction in pieces of music, and time as a component of artistic expression. Students are expected to apply class readings and discussions to a specific work in progress, either in film, video, or screenwriting.

Prerequisite: Tech II, Permission of the instructor, Submission of work in progress.

2800 Form and Structure: Analysis of Classic Film Scripts 2 cr.

The ability to read and analyze dramatic material is a necessary prelude to writing and directing.

The best filmscripts available are studied in an effort to find out why they work. The course explores the elements inherent in good screenwriting and directing: refining the ability to construct a scene, to sustain tension, and to learn ultimately how to render conflict in a work in order to maintain audience interest. Among the reading are the scripts of *High Noon*, *Twelve Angry Men*, and *The Defiant Ones*. Projects include writing and directing scenes suggested by problems inherent in the material considered.

2880 The History of Animation 3 cr.

Animation film permits the expression of fantasies and dreams in ways that are perhaps not possible in other art forms. The course deals with the history of animation films from the end of the last century; weekly film screenings provide the opportunity of exploring all animation modes, including computer animation. Film selections from all the great animation filmmakers are reviewed including Emil Kohl, Normal McLaren, Len Lye, and Peter Foldes.

2830 French New Wave Cinema 3 cr.

The young French filmmakers who burst on the scene in 1959 created a group of powerful, personal movies (*Breathless*, *Jules and Jim*, and *Les Cousins*) and permanently altered perceptions of the cinema with their theory of the director as "author" of his work. This course screens highlights of the New Wave period, as well as American movies which have been influenced by New Wave thinking. Directors include Francois Truffant, Jean-Luc Godard, Claude Chabrol, Jacques Rivette, and others.

2850 Great Neglected Films: A Critical Choice 3 cr.

This course provides a critical introduction to outstanding films seldom shown theatrically, on television, or even in film revival programs.

2901 History of Cinema I: The Formative Years 3 cr.

This course is the first step in a three semester sequence covering world filmmaking from its beginnings to the early 1920s.

2902 History of Cinema II: Lang to World War II 3 cr.

Students study cinematic developments from the end of German Expressionism through the founding of the studio system in the early 1940s.

2903 History of Cinema III: The Modern Epoch 3 cr.

The greatest films from the Second World War through the present day are studied.

3100 Improvisation and the Filmmaker 2 cr.

Improvisation techniques are useful to both the dramatic and the documentary filmmaker in the search for spontaneity and realism. The course is a workshop exploration of possibilities, and utilizes a videotape camera to feed back results for group examination, comment and further work.

3200 Introduction to Film Techniques for Still Photographers 4 cr.

This course is a beginning, and experimentation in the blend of people from both film and photo departments. It is an introduction to the art and craft of film, especially for people who have already begun consideration of the use of light, of composition, and of form. This course provides an introduction to the demands of the moving image and its use in creating script and story. There are editing exercises and photography assignments. Those who show potential as cinematographers are involved in productions and are encouraged to continue their development in film. Students must have 35mm. camera with a built-in or separate light meter.

Prerequisite: Photography I.

3400 Sound Studio: Introduction 3 cr.

This offering is intended as a basic introduction to the film sound studio. It covers the preparation of a sound track, and how to deal with the materials involved. This course includes a live narration session which emphasizes directing technique as well as the preparation for "casting" of talent. The methods for the proper use of a music recording on location are introduced. Legal ramifications involved in using recorded music, the clearances required, etc., are also covered. The preparation of a film for final mix is included as well as

thorough discussion of the equipment basic to the sound studio: filter, equalizers, etc.

Prerequisite: Film Techniques I.

3410 Sound Technique: Introduction 3 cr.

The course introduces students to the use and function of sound for film, with instruction on tape recorders, microphones, and tape editing. Both the aesthetics and the techniques of sound design are explored through exercises in and out of the Sound Studio.

Prerequisite: Film Techniques I.

3415 Special Seminar: The Mix 2 cr.

This is an intensive study of the process involved in the sound room when one "marries" a multiple of tracks (dialogue, voice-over, sound effects) prior to the making of an optical track. The course studies the various equipment pieces available during this phase and their various usages, and defines the sensibility necessary to achieve a properly mixed picture.

Prerequisite: Film Techniques II.

3420 Music and Sound Effects Editing 4 cr.

Concentration is on bench work in the areas of music and sound effects editing. A hands-on course that includes work in post-sync effects, editing, and voice looping.

Prerequisite: Sound Technique: Introduction and/or equivalent experience.

3425 Music for Film 3 cr.

Music is a formidable tool for the filmmaker and is one of the least understood aspects of the medium. This course focuses on the uses of music as it relates to the overall intentions of a film, emphasizing the functional and specially composed film score. The course includes examples of classic film scores and discussion on how to choose music for film.

3451 Lighting: Basics 4 cr.

The cinematographer continually tries to present the image of a real, three-dimensional world by means of the two-dimensional images seen on a movie screen. The cinematographer also must present his images in a way that will interpret the subject and add clarity to the statement of the filmmaker. The work in this course is done on a film

stage. Here the student becomes aware of many of the lighting instruments available to make it possible to solve lighting problems, and sets are used to simulate various locations. The principles of lighting for color, as well as for black-and-white films, are explored.

Prerequisite: Film Techniques I, or consent of instructor.

3452 Lighting: Advanced 4 cr.

This course deals with exterior lighting and the use of reflectors, night shooting, and day-for-night. It also includes filming in apartments, stores, offices and other location interiors.

Prerequisite: Lighting: Basics, or consent of instructor.

3500 The Low-Budget Film: Creativity on a Shoestring 4 cr.

It may be axiomatic that every decade or so the films of most importance are those made with the least money. Denied access to establishment financing, there are those filmmakers such as Cassavetes, Maddow, Rogosin, Perry, etc., who find a way to do important work with limited funds. The Low-Budget Film examines the work of some of these contemporary filmmakers who were able to turn to their creative advantage the limitations that should otherwise have made production impossible.

3550 Orientation: Introduction to Filmmaking 2 cr.

An important introduction to the Film Department, its methods and expectations, to be taken by all beginning students who are reasonably able to do so. All of the members of the department participate, and the curriculum ranges broadly, including an examination of the dynamics of collaborative work, and an analysis of the structural demands of the short film, which is of special emphasis here.

3601 Screenwriting I: for Film and Television 4 cr.

The student is introduced to the craft skills basic to both film and television writing: plot construction; story development; dialogue; and character definition. Emphasis is on finding visual equivalents for human emotions, and on developing the writer's individual point-of-view.

3602 Screenwriting II: The Dramatic Film 4 cr.

This is a continuation of work begun in the first semester with emphasis on scene development and on the conception and realization of personal film projects.

Prerequisite: Completion of basic writing course

3603 Screenwriting: Advanced 4 cr.

Emphasis is on the definition of a suitable story and the writing of a feature film script. There are readings of classic screen plays and discovery of why they work so well. Ultimately the goal is for interchange between this offering and the Directing course. Script material developed in Advanced Writing may be acted and filmed in the Directing Seminar. Individual conferences are scheduled after the first class session.

Prerequisite: Screenwriting II.

3650 Screenwriter in Residence Special Seminar 3 cr.

Emphasis is on the definition of a suitable story and the writing of a feature film script. The course is taught by a guest artist "in residence".

Prerequisite: Permission of Department Chairperson.

3700 Selling a Film Idea 3 cr.

This course covers the process involved in developing a proposal and treatment for a variety of clients. It covers the range of problems facing the producer who is trying to sell a film—from defining the client's problem to exploring the variety of available visual solutions (documentary, dramatic, etc.), and the budgetary implications of each. Emphasis is on the industrial and educational film. Effective techniques for marketing the finished films are also discussed.

3749 Production Seminar: Intermediate 3 cr.

This course is designed to support all phases of a student's first comprehensive major film effort, in pre-production, production, and post production. A faculty member serves as advisor on all production phases including selection of location, auditioning, rehearsal of actors, equipment, lighting, shooting, and editing.

Prerequisite: Film Technique I and II, and permission of Department Chairperson.

3750 Production Seminar: Advanced 2-6 cr.

This is the most advanced film production opportunity at Columbia College: a course conceived to facilitate the making of the kind of film necessary to the finding of jobs in professional picture making.

Prerequisite: Film Techniques I and II, and the permission of Department Chairperson.

3760 Project Development Workshop 4 cr.

Emphasis is on the development, in a workshop atmosphere, of work in progress, using the instant feedback of video tape as a means of evolving script material and performance. Those students with finished scripts are encouraged to spend a semester in this kind of development process prior to commencing photography. Advanced students without completed screenplays are welcome, as long as they have a strong idea of the shape their projects are to take and are open to the kind of collaboration that the Project Development Workshop encourages.

Prerequisite: Film Tech II.

3770 Seminar in Sync Shooting 3 cr.

The seminar is intensive in the use of sync equipment and includes an introduction to the idiosyncrasy of color film stock. The course includes practical shooting experience, occasionally with a visiting director, so that students fully understand the professional process.

Prerequisite: Tech II and Basic Lighting.

3790 The Short Film: An Analysis 3 cr.

This course is an examination of excellent shorter films, both fiction and non-fiction. The class studies content, rhythmic structure, visual composition, story development, and the interaction of sound and picture, with specific emphasis on how these elements work in movies less than 45 minutes long. The purpose of the course is to define techniques which students can use in making their own short films.

Prerequisite: Film Techniques I.

3810 Budgeting Seminar 2 cr.

Emphasis is on basic concepts used in budgeting, estimating the production costs related to various

types of films one may encounter in a filmmaking career.

Prerequisite: Film Techniques I.

3820 Special Seminar: Defining Story Ideas 2 cr.

This is an opportunity for students to clarify their thinking about story ideas before making a commitment to script writing and production. The class discusses the sources of story ideas and materials of personal interest to the student and identifies aspects of conflict, tension, emotion, and character that may help to explain the student's initial interest and give definition to a story idea.

3840 Special Seminar: Negative Cutting 1 cr.

An intensive study of the process involved in film conforming, i.e. the procedure one must follow in matching the negative to work print, and preparing it properly for the lab.

Prerequisite: Film Technique II and permission of Department Chairperson.

3865 Special Series: Voices of the Seventies 3 cr.

This course concentrates on contemporary films by directors such as Kubrick, Coppola, Fassbinder, Herzog, etc., in an effort to define the major themes of the principal directors of the world. There are film department faculty members who participate in special readings and discussion sessions.

3900 Strategies in Film Criticism 3 cr.

This class examines various approaches towards film criticism and critical strategies. Some films are viewed in class and others are selected from among current commercial releases. Reviews of films are also discussed as they come out.

3950 Survey: Experimental Filmmaking 3 cr.

The aim of the course is to examine the differences between the experimental and narrative filmmaker in terms of both motivation and method. The thesis is advanced that film at its inception was an experiment and evolved from two separate traditions: the stage (narrative film) and the fine arts (experimental film). Films by both past and contemporary artists are screened so that the genesis and development of the "experimental" tradition may be explored.

4100 The Film Producer 3 cr.

This course focuses on the duties of a producer in all types of filmmaking including the roles of the producer/director and producer/filmmaker. It deals with production concepts from script to screen, including budgeting, bidding, contracts and responsibilities of producer and production manager during pre-production, shooting and post-production. Students with personal advanced or independent projects are aided in the planning of their projects.

Prerequisite: Film Techniques I or equivalent industry experience.

4120 Variations of Film Form 2 cr.

The course is intended to introduce alternative styles and the techniques that are normally associated with the experimental film. Narrative structure is examined in an attempt to find a workable reference for the more abstract experience. The course includes a selection of classic experimental work, as well as visits of independent filmmakers who work in the genre.

4150 Visual Analysis: Citizen Kane & Bonnie & Clyde 2 cr.

Defines the visual strategy in two great American films—*Citizen Kane* by Orson Welles and *Bonnie and Clyde* by Arthur Penn. A detailed, specific analysis which involves breaking the movies down into their component parts in order to discover how the shots and scenes interrelate. Films are "taken apart" using the Kodak analyzer, which is capable of single frame isolation.

Prerequisite: Film Techniques I.

4200 Visual Strategies in Film 3 cr.

Films by several filmmakers are studied in detail to discover the specifics of directional style. This course is not survey in nature. A Kodak analyzer is used to look at this work, shot by shot, scene by scene, to define the visual strategies of each filmmaker.

4250 Women in Film 3 cr.

An examination of changing film roles and images in American film and 20th Century literature, from mothers to whores, from type casting to casting around.

4270 Working in Chicago: Film 2 cr.

This course is intended to provide a clear understanding of the Chicago film industry. Special attention is given to an explanation of entry level opportunities and how Columbia College students should best prepare to take their first step in a competitive market place.

Prerequisite: Film Technique I.

Professional Apprenticeship: Film

2-6 cr.

Advanced students find work in the film industry while completing their studies, or they work on film production made in the College for educational clients. With the permission of the Chairperson of the Film Department, the student may earn as many as six semester hours of credit during the undergraduate period.

9000 Independent Project: Film 2-6 cr.

An opportunity limited to advanced filmmakers who have demonstrated the capacity to work independently.

Prerequisite: Permission of Department Chairperson.

Broadcast Communications

The central objective of the Broadcast Communications Department is to educate specialists in the creative and commercial practices of television and radio and to give students an appreciation of the social and cultural potential of these most influential public arts.

Both Television and Radio utilize studio facilities duplicating actual broadcast conditions. Practical and conceptual interests are combined in the classroom, with subjects taught by working professionals. Emphasis is given to providing the student with skills to work creatively in jobs in production-crafts, such as producer, director, writer; and in service and administrative jobs in continuity; traffic, sales, promotion, research, and merchandising. All students are expected to take courses in allied fields of film, journalism, photography, advertising, and in liberal education.

The student whose interests are in broadcast media becomes involved with the practical life of television and radio immediately in the studio and with teachers who are leading broadcast professionals.

The Broadcast Communications curriculum has two main emphases: 1) the laboratory sequence for those students whose strongest interests lie in the performance, programming and creative areas, and 2) the administration/management sequence for those who have a strong orientation to television and radio station organization and operations. A good professional education includes a working knowledge of both areas as well as a basic knowledge of associated media arts.

The department has two fully equipped television studios. Studio "A" is equipped with broadcast quality color cameras and is delegated to the

advanced production courses. Studio "B" has monochrome cameras and serves the needs of the basic production sequence. The TV facilities include zoom lenses, lights, booms, dollies, monitors, recording equipment (audio & video), optical-magnetic 16mm film projectors, film cameras, special effects generators, dual-drum slide projectors, switchers, chroma-key, microphones, turntables, audio cartridge machines, audio consoles, etc. Facilities include complete color capability for film and studio. Complete electronic editing facilities are available for teaching and for student projects. Portable color and monochrome units are available to qualified students. The television facilities are in use for teaching purposes a minimum of 80 hours per week.

WVRX, the Columbia College closed circuit radio station, is programmed in a Music and News format. Extensive use is made of the U.P.I. radio line service. The station is managed and operated by students under the guidance and direction of the department chairperson.

"Listen", a discussion program produced and moderated by students, originates in the WVRX facility for distribution to commercial radio stations in the area.

H. Thaine Lyman, Chairperson, Broadcast Communications and Television; Al Parker, Chairperson, Radio.

For those with a serious commitment to the medium, the department offers a major in Broadcast Communications. Students who are interested in the requirements for majors may obtain a copy of the guidelines from the department.

Television

1100 Television Basics 2 cr.

An exploration of how television was developed; the changes in the industry and the state-of-the-art over the years; and the language unique to the industry necessary to communication within the media. *The need for this course is determined at the time of registration.* If it is determined to be necessary then it should be considered as a prerequisite to all television lab/workshop courses.

1110 Fundamentals of Television 2 cr.

This course is the prerequisite to all management-oriented television classes. It is a comprehensive survey of departmental organization and function, job classification and unions, business practices and terminology.

1121 Television I 2 cr.

Comprehensive coverage of operational equipment, its limitations and accompanying terminology. Includes studio cameras, lenses, microphones, audio consoles, switchers, special effects generators, video tape equipment, projectors, multiplexers, lights, etc. Prerequisite: None (unless TV Basics is necessary).

1122 Television II 2 cr.

A pre-production concentration in the TV studio using full facilities. Practical experience in the use and application of all television studio equipment. Prerequisite: Television I.

1123 Television III: Production 4 cr.

Initial concentration upon special visual/audio effects and lighting, using full facilities, followed by full-scale television production. A necessary technical and creative preparation for the workshop series. Prerequisites: Television II.

1151 Television Directing I 2 cr.

This course examines in detail the function of the television director. Emphasis upon pre-production planning and organization, formulation of studio floor plan, creation of the lighting plot, run-down sheets, shot sheets, thorough examination of the gamut of television productions and script forms, study of camera placement for studio and remote, visual cues, back-timing, blocking and staging. Should be taken concurrently with Television I. Prerequisite: Television I.

1152 Television Directing II 4 cr.

A continuation of Television Directing I, with work at a more advanced level. Full production use of Studio facilities.

Prerequisite: Television Directing I and Television II.

2100 Audio Visuals for Business Communication 2 cr.

How the sponsored film or video tape—the largest category of film production—is organized, sold, produced and distributed to external audiences (16mm or video tape cassette audience groups) and internal audiences (through the marketing chain). Class writes a proposal to a bona fide sponsor, selling him on a sponsored film/video tape about his product or service that will reach millions of viewers. In addition to 16mm motion pictures, study covers 8mm films, slide films, carousel slides, video tapes; types of projectors, distribution channels. Special guest lecturers and field trips.

Prerequisites: Film Tech. I or TV II.

2150 Black Culture and the Media 2 cr.

The fact that Blacks have a culture of significance has either been avoided or distorted by the media in general. This course examines the issue of Black Culture and the Media in an historical perspective, with the goal of arriving at an understanding of what a true-to-life portrayal of the culture of Blacks by the media would be.

2200 Broadcast Labor Relations 2 cr.

Broadcast Labor Relations is a study of the relationship between Labor & Management & a comprehensive listing of all labor unions found under the roof of a major broadcasting entity. Federal law as it applies to wages & hours, arbitration, strikes, picketing, etc. will be included. Students will also study the bargaining process & the roles of the Union steward, the Grievance Committee, the Union Business Manager, & the Union Attorney, as well as the Open Shop, the Closed Shop, & the non-union shop. A number of guest speakers will be used to represent every area of Labor-Management relationships.

Prerequisite: Fundamentals of Television or Fundamentals of Radio.

2250 Broadcast Management 2 cr.

The business of the broadcast medium. Station-advertising agency relationships. The close working relationship among the Sales, Program and Engineer-

ing Departments. Creation of the station "image". The vital role of Public Service Programming. Federal regulatory agencies and restrictions. Participation of management in community activities and civic affairs. Labor relations and contract negotiations.

Prerequisite: Fundamentals of Television or Fundamentals of Radio.

2300 Broadcast Research 2 cr.

Practical examination of audience research methods, such as ARB, Pulse, Nielsen, Trendex, etc. Research as a creative tool of the programming department, and an effective selling device used by broadcast sales. Methods used to determine audience composition, habits, buying power, and special interests are explored.

Prerequisite: Fundamentals of Television or Fundamentals of Radio.

2350 Broadcast Responsibility 2 cr.

Concerning minorities and the media, the course examines the position of minority groups in large urban centers and their media representation and participation. Study covers the role of the broadcasting station as dictated by the Communications Act of 1934 ("broadcast in the public interest, convenience, and necessity"), under the Federal Communications Commission. The role of the broadcaster in the community and their participation in public affairs. The role of the FCC in enforcement of EEO (Equal Employment Opportunity) in broadcasting.

Prerequisite: Fund. of TV or Fund. of Radio.

2400 Broadcast Sales 2 cr.

Clinical examination of broadcast sales as a critically valuable arm of the broadcasting station. This course evaluates: audience and buying power, viewing habits, the station's "image", application of research to sales and promotional problems, and the relationship of sales to traffic, continuity, and programming.

Prerequisite: Fundamentals of Television or Fundamentals of Radio.

2420 Cable Television I 2 cr.

The philosophy of cable television and its social and economic implications to broadcasting. Cable rules and regulations through the common carrier provisions of the Communications Act administered by the Federal Communications Commission. Public Access to cable systems. An examination of the state-of-the-art and breakthroughs in technology.

2430 Cable Television Sales and Marketing 2 cr.

The sales and marketing of cable television—originated programming is different in its approach and implementation from its broadcast counterpart. It is to the sales and marketing strategies necessary to meet the new programming needs of this rapidly expanding television industry that this course is directed.

Prerequisite: Fundamentals of Television.

2440 Career Development in Communications 2 cr.

The course provides the student with practical insight into the "how to" of seeking employment in the various fields of radio and television communications. Professionals in the areas of personnel and labor relations serve as guest speakers. Among topics covered are: the attainable vs. the ultimate goal; the job market; resume and letter writing; appropriate job-seeking and job-holding behaviors; and unions, associations, and guilds.

2450 Communications and the Law 2 cr.

This course deals in part with such matters as: invasion of privacy, continuity, acceptance, CATV, employment practices, trade unions, program purchases, license renewal, FDA, BBB, NAB, OEO, NLRB, FTC, closed circuit programming.

Prerequisite: Fundamentals of Television or Fundamentals of Radio.

2470 Corporate Video I 2 cr.

This course is prerequisite to ALL management-oriented industrial television classes. Virtually every major corporation makes extensive use of in-house video systems in their own unique way. Video is used as a sales tool, for demonstration of new product lines, and for the in-house documentary. Extensive audio-visual systems can be found in hospitals, insurance companies, automobile manufacturing plants, schools and colleges, and steel companies among dozens of others. Corporate video systems require a far more versatile employee than is the case with broadcasters.

2471 Corporate Video II 2 cr.

A continuation of *Corporate Video I*. In-depth exploration of the unique differences between broadcast television and industrial/corporate video. The entire industrial/corporate video program is designed to greatly

increase the size of the television job market available to the graduating student.

Prerequisite: Corporate Video I.

2500 The Documentary Concept: Planning and Organization 4 cr.

This course deals with critical areas of preproduction planning and organization including concept, treatment, and budget. These areas are vital to the success of any attempt at documentary film or video tape. Explored are viewing and critiquing of many examples of successful documentary productions by some of the industry's outstanding producers.

Prerequisite: Television II.

2550 Freedom of the News Media 2 cr.

Guarantee requirements, restrictions, and limitations affecting the broadcaster, independent filmmaker, documentary producer, news analyst, news editor and writer, print journalist, etc., by agencies of the city, state, and federal governments. Review of such regulations in relationship to celebrated trials such as the "Chicago 7", etc.

Prerequisite: Fundamentals of Television or Fundamentals of Radio.

2570 The Law & The Electronic Journalist 2 cr.

The Electronic journalist is particularly vulnerable because of the daily contact with the public, the political scene, and the business world. Newsgathering situations are rife with possibilities dealing with invasion of privacy, accusations of libel, physical abuse, damage of expensive equipment, etc. The Producer, Writer, Editor, Reporter, & the cameraperson must be aware of the potential dangers as individuals & as representatives of their respective broadcasting organizations.

Prerequisite: Writing TV or Radio News.

2600 Network Television 2 cr.

As a comprehensive survey of television network operations and functions, this course covers an in-depth examination of programming philosophy and execution, sales theory and application, affiliate relations and research methods. Team teaching of this class is built around an abundance of audio-visual materials taken from all three television networks.

Prerequisite: Fundamentals of Television.

2711 Sound Engineering I 4 cr.

This course is taught at one of the midwest's finest 16 track recording facilities. This first semester deals with the absolutely necessary electronics of the recording system since the recording engineer is also the same person who deals with maintenance and trouble shooting on the equipment. Introduction to the recording equipment includes audio consoles, microphones, echo chambers, reverberation units, etc.

Prerequisite: Permission and recommendation of Department Chairman and a minimum of 9 credit hours each semester.

2712 Sound Engineering II 4 cr.

A continuation of the Sound Engineering sequence with attention to acoustic design, the problem of standing waves, reverberation, etc. Areas covered include multi-track and mono recording; microphone application for special purpose, editing techniques; sound effects and production supports; testing and calibration of equipment, voice-over recording techniques and orientation to 16mm and 35mm film sound synchronization and mixing.

Prerequisite: Sound Engineering I and a minimum of 9 credit hours during the semester.

2713 Sound Engineering III 4 cr.

This course completes the three semester Sound Engineering sequence. The class is split into several production teams. Each team is required to produce and record a professional quality master, usually music and voice but not necessarily limited to such. The teams are allowed approximately 20 hours of studio and mixing time, using professional state-of-the-art equipment. Professional sound engineers will be available to assist in any way necessary. At the end of the semester all recording will be played back for the class and their guests, and a certificate signifying completion of the entire sequence will be issued.

Prerequisite: Sound Engineering II.

2720 Television and Professional Growth 2 cr.

The purpose of the course is to highlight the student's awareness of their role as agents of change in the world of the media. Through the techniques of role-playing, students will act out themes of current concern in professional life. As a final class

assignment, each student will have to turn in a structured personal log.

2751 Television Announcing I 4 cr.

This course utilizes practical "on camera" situations in which the student obtains directed experience in television commercial announcing and "emceeing" television features, demonstrations, interview quizzes and audience participation programs.

Prerequisite: Radio Broadcasting I.

2752 Television Announcing II 4 cr.

A continuation of Television Announcing I with special emphasis given to individual performance and personality development.

Prerequisite: Television Announcing I.

2800 The Television Commercial: Is It Art? 2 cr.

An in-depth study of the television commercial analyzing intent, concept, writing, production, music and unusual effects. This course concentrates on the level of the communicative arts embodied within the television commercial and analyzes prize-winning commercials, as well as commercials which have resulted in extraordinary sales increases and attitudinal changes.

Prerequisite: Television II.

2815 Television Commercial Writing: The Campaign 4 cr.

During the first half of this course the advertising campaign is created. Activities include the development of marketing and creative strategies, the writing of commercials to execute the strategy, and the introduction and possible extension of the campaign. The second half of the course is devoted to producing the commercials prepared during the first part of the course, including: pre-production planning; scouting locations; casting; developing shooting schedules; shooting and recording the commercials; and editing.

Prerequisite: Television and Radio Commercial Writing; Small Format Workshop; or Consent of Department Chairperson or instructor.

2850 Television Documentary 4 cr.

Presentation of the basic elements of planning, scripting, shooting and editing a television

documentary on video tape. An understanding of the term "documentary" is achieved through lecture, reading, discussion as well as screening excerpts from historically significant examples. Two projects are involved. Project #1 is a three to five minute "mini" documentary designed to acquaint the students with each other and with the equipment and its limitations. Project #2 is a 25-30 minute program shot and edited on video tape.

Prerequisite: Television II, The Documentary Concept; Planning and Organization or pre-registration by Department Chairperson.

2900 Television Operations Procedures 2 cr.

This course provides an intensive concentration on routine television control room operations involving the use of film, videotape, and network programming. Other topics include: program planning; the program log; general continuity; live wrap-arounds; and insertion of local commercials, stations breaks, program promotion and teasers into network programs, video tapes and films.

Prerequisite: Television I or Permission of Department Chairperson.

3010 The Television Producer 2 cr.

This course examines the nuts and bolts of a producer's job: how to conduct research; how to locate guests for interview and discussion programs; talent management and publicity agency operation; the structure of format programming such as variety, talk and discussion and the unique relationship of the producer to this structure; the staff producer, the documentary producer; the news producer; the independent or free-lance producer and the independent packager.

Prerequisite: Television II or Permission of Department Chairperson.

3021 Television Production Workshop I 4 cr.

This course is a practical workshop in television program production. Live studio productions using full television facilities and integration of filmed and video-taped materials are undertaken.

Prerequisite: Television III.

3022 Television Production Workshop II

Prerequisite: Television Production Workshop I.

3050 Television Production: Acting Workshop 4 cr.

This group is responsible for selection of scripts used in the *Television Production: Drama Workshop* and for the provision of the actors and actresses who perform under professional conditions in the three dramatic offerings during the semester.

Prerequisite: Acting I: Basic Skills and Acting I: Scene Study.

3100 Television Production: Children's Programming 4 cr.

The workshop aids the individual in developing an understanding of the concepts involved in putting one's own ideas into practice in forming a children's program. This is accomplished through a series of seminars which focus on the following topics: comparative study of current children's programs; managerial concerns of children's programs; development of production techniques; and effects of television on children. Finally the student is individually involved in the development and production of an actual program segment that may be utilized in a children's program.

Prerequisite: Television III.

3130 Television Production - Commercials 2 cr.

A workshop concentrating on the special problems of producing live/video-taped commercials for television.

Prerequisite: Television III and Television Directing II or Permission of Department Chairperson.

3150 Television Production: Drama Workshop 4 cr.

This course is the production and operations segment of the three-part series in television drama. This group operates all facilities necessary to the production of three television dramas. The Television Workshop: Scene Design under the leadership of a top designer creates and designs the settings for the dramas. The Television Acting Workshop selects the scripts and is responsible for the performance. These three classes have the common goal of three television dramatic presentations during the 15-week semester.

Prerequisite: Television III, Television Directing II.

3200 Television Production: News 4 cr.

This course examines the development and presentation of the news program under rigid studio operating conditions using film graphics and video-tape on a production deadline.

Prerequisite: Television III and Writing TV News I.

3220 Television Program Management 2 cr.

The study of fiscal management of TV programming, procurement of talent, and the administration of production personnel and technical crews. Film/video tape purchasing and contractual negotiations. Supervision of production schedule. Scheduling of programs and counter-programming. Coordination of programming, production, engineering, art and facilities, and other departments.

Prerequisite: Television II and Fundamentals of Television.

3300 Television and Radio: Commercial Writing 2 cr.

Taught by one of Chicago's leading commercial writers, this course gives proper emphasis to the importance of creating persuasive commercials for both radio and television. Emphasis is placed on honesty in advertising and "selling the product".

Prerequisite: Television II or Radio Broadcasting II.

3350 Television and Radio: Continuity Management 2 cr.

This course considers the practical application of the functions of continuity: acceptance screening, general continuity IDs, promos, teasers, disclaimers, etc., legal research, relationship to program materials, screening of commercial film and video tape, and acceptance of syndicated program materials.

Prerequisite: Fundamentals of Television or Fundamentals of Radio.

3400 Television and Radio: The Golden Age 2 cr.

This course is an informal, nostalgic look at the sights and sound of television and radio programming of the past. A non-technical view of broadcasting exploring many aspects of programming comedy, variety, mystery, drama, news, etc.

Audio tape recordings, films, kinescope recordings, etc., provide documentation for this course which bridges the broadcasting gap between yesterday and today.

3450 Television and Radio: Traffic Management **2 cr.**

The function of the Traffic Department is vital to the success of any broadcast operation. This class is under the guidance of an expert traffic manager and veteran teacher in communications and explores in-depth the practical daily operations, reveals the problems and pitfalls, and examines the relationship of the department to sales and continuity.

Prerequisite: Fundamentals of Television or Fundamentals of Radio.

3500 Television Star Series **4 cr.**

In this course the student is exposed to a broad range of career specializations in the television medium. The seminar is composed of fifteen 4-hour sessions divided into thirty 2-hour segments, each featuring top television professionals. Subjects range from children's programming to weather programming, and from news to network personalities. Special guests speak briefly about what they do and how they do it. Speakers also describe their backgrounds which, more often than not, find little in common educationally or experientially. The question and answer exchanges which follow show that there are great interdepartmental differences in how professionals view their own medium. *This course is offered in the spring semester only.*

3550 Television: A Third View **2 cr.**

The course objective is to teach the individual how to view television critically and to provide the students with a basic understanding of the disciplines involved in the critic's job, whether film, music, theatre, or television. The various approaches of the critic/columnist are analyzed as well as the methods of research, sources of information, views of controversial issues, responsibility, and variations in format and style. Guest lecturers are used for specialized subjects such as ratings, children's programs, advertising agencies, government regulations, etc.

3600 Television Workshop: Scene Design **4 cr.**

This workshop is responsible for the design and creation of the setting for three productions of the Television Production: Drama Workshop under the direction of a top scenic designer.

Prerequisite: Television II (TV major), Graphics major, or technical Theater courses.

3650 The Tube: American Change of Life **2 cr.**

This course will examine the sociological and political influence of television on our lives. It will explore television's role in changing our political process and how we perceive and choose political leaders; and it will focus on television's role in defining trends and lifestyles. Television is the most powerful tool of communication ever created. The course assumes that students who are learning how to use the tools of television may want to consider the power and influence those tools have on us all.

3700 Introduction to Video Tape **3 cr.**

Introduction to video tape as a production tool as well as a reproduction device. The necessary information concerning the electronics of the video tape system. Examination of the state of the art and its variations in hardware. In-depth explanation of electronic editing methods followed by practical demonstration in hands-on application of the editor's tools during the latter part of the semester.

Prerequisite: Television II or permission of Department Chairperson.

3751 Video Tape Editing Techniques I **3 cr.**

Hands-on application of the editor's tools using a variety of pre-recorded materials plus special guest lectures by top professional editors.

Prerequisite: Introduction to Video Tape, or permission of Department Chairperson.

3752 Video Tape Technique II **3 cr.**

Prerequisite: Video Tape Techniques I.

3760 Visual Production Seminar I **4 cr.**

The course studies experimental documentary production including pre-production planning,

field production, post-production editing and distributing techniques. Portable color video equipment is used. The course is open to film and TV students.

Prerequisite: Approval of Film or TV Dept. Chairperson.

3761 Visual Production Seminar II 4 cr.

A continuation of Visual Production I.

Prerequisite: Visual Production I.

3800 Writing for the Marketplace 2 cr.

This course offers a clinical examination of the writer's market in which all work is slanted to a particular editor. Topics include: how to select subjects and locate material; research disciplines; writing for sales presentations, house organs, brochures and consumer sales literature; writing for the industrial film and video tape; writing non-fiction magazine articles and an examination of the non-fiction newspaper and magazine market. A term project involves producing a non-fiction magazine article which must be submitted to an editor.

3825 Writing TV News I 2 cr.

This course approaches journalism for the broadcast media including news analysis and the broadcast editorial, news gathering, editing, writing, and use of news services and sources with emphasis placed on the visual concept of news comprehension.

3826 Writing TV News II 2 cr.

A continuation of Writing TV News I with special emphasis on the feature story or series. Stories will be developed using small format video equipment. The tape will be edited and stories written.

Prerequisites: Writing News I or Television I.

Television Internship 2-16 cr.

Internships have been established with commercial television stations, industrial television operations, hospitals, and production houses to provide exposure to professionals at work in the ambience of professional environment.

Prerequisite: Minimum GPA (grade point average) 3.0 Advanced standing of 64 credit hrs. or more
Permission of Department Chairperson.

9000 Independent Project: Television 2-6 cr.

Students must submit a proposal to the Department Chairperson which outlines an independent project at the time of registration.

Prerequisite: Permission of Department Chairperson.

Radio

1000 Radio Basics 2 cr.

An exploration of how radio was developed; the changes in the industry and the state-of-the-art over the years; and the language unique to the industry necessary for communication within the field.

1100 Fundamentals of Radio 2 cr.

The prerequisite to all management oriented radio classes such as broadcast sales, research, merchandising, etc. It is a comprehensive survey of departmental organization and function, job classification and unions, and business practices and terminology.

1110 Introduction to Radio Broadcasting 2 cr.

The course provides a capsulized on-air experience for the student interested in the talent end of broadcasting. Emphasis is on the broadcaster's responsibilities at a commercial radio station including organizing the DJ show; writing, timing, and reading commercials; and preparing and airing newscasts. Replaces Introduction to Radio.

1121 Radio Broadcasting I 3 cr.

This is a primary course in radio broadcasting and radio station procedure, providing practical experience in the main broadcasting functions: announcing, record music, control board, broadcast news, radio writing, and commercial procedures. Radio as a medium of public service and for education is also examined.

1122 Radio Broadcasting II 3 cr.

This course examines station operation within the broadcast day. It offers integrated practice in the various broadcasting functions: announcing, writing, program building, acting, station management and program directing, advertising, sales

and promotions, and record programs. Emphasis is on developing individuality and a personal style of broadcasting.

Prerequisite: Radio Broadcasting I.

1151 Radio Production I 2 cr.

This is an in-depth lab study of radio production techniques using the full studio facility including editing, splicing, mixing, dubbing and special effects.

1152 Radio Production II 2 cr.

Prerequisite: Radio Production I.

2100 All News Radio 7 cr.

Students work daily on the writing, announcing, direction, production, engineering and gathering of material to make WVRX an all-news operation throughout the entire intensive semester. A total of 105 hours of work (Intensive Mid-Term only).

2125 Broadcast Sales 2 cr.

An introduction to basics, principles, and preparation for broadcast sales. Local and national sales, rate cards, and ratings are analyzed.

2150 Broadcast Sports 3 cr.

A practical approach to sports broadcasting involving the following elements: straight sports reporting and rewriting wire copy for air use; guest sports broadcasters in frequent raps with the students; interviews of sports personalities edited for air use; play-by-play announcing from video tape of professional and college sports events; play-by-play at the remote location.

Prerequisite: Permission of Department Chairperson.

2200 College Radio News 2-4 cr.

College Radio News consists of editing, writing, and broadcasting news on WVRX. Required of each newsperson is the gathering of news from the wire service and rewriting it. Newspersons broadcast their news at the hour, and prepare headlines to be read by the announcer at the half hour. Commentaries are written and broadcast once a week.

Prerequisite: Radio Broadcasting I, Writing Radio News.

2250 College Radio Programs 2-4 cr.

College Radio Programs consists of producing a weekly show to be aired on WVRX during a designated period. Programs can include music, talk, commercials, public service information, and must be pertinent to the student body. Requirements include both commercial writing and public service writing. All programs are broadcast from WVRX, closed circuit to the entire campus.

Prerequisite: Radio Broadcasting II and College Radio News.

2300 Commercial Announcing 3 cr.

This course is exclusively devoted to the successful delivery of the sponsor's message in radio and "voice overs" for Television and film. Emphasis is placed on timing, interpretation and the degrees of persuasion necessary in getting results in a competitive profession.

Prerequisite: Radio Broadcasting I.

2350 Communications Forum 2 cr.

This course features top media personnel in informal sessions with students covering a variety of job categories.

2370 Fun With Comedy Radio 2 cr.

The course is devoted to the development, writing, and production of radio comedy skits. Course work begins with creation of humorous characters and situations and continues with writing of comedy episodes stressing character dialogues. Use of sound effects and music is also covered.

2380 Introduction to Radio Management and Sales 2 cr.

The course provides a look at radio station operations, including management's role in selecting talent, developing a successful sound, increasing audience size, and being responsive to the community. In addition, sales techniques for radio are analyzed and evaluated.

2400 Investigative Broadcast News 2 cr.

An in-depth study of resources and research methods, this course explores the differences in writing technique between investigative reporting and regularly scheduled news. The class is taught by top broadcast media journalists.

Prerequisite: Writing Radio News.

2450 Middle of the Road: Programming and Format 2 cr.

This course is an in-depth study of middle of the road music formats with an instructor recognized as a veteran professional in the subject. Comparison of programming and marketing techniques and values, examination of audience distribution and buying power and application of audience research to the programming problem are considered and emphasized.

Prerequisite: Fundamentals of Radio and Radio Broadcasting I.

2501 Music Programming: Jazz, Soul and Rock I 2 cr.

This is an in-depth study of jazz, soul, and rock music with an instructor recognized as a veteran professional in the subject. Comparison of programming and marketing techniques and values, examination of audience distribution and buying power, and application of audience research to the programming problem are covered in this course.

Prerequisite: Fundamentals of Radio and Radio Broadcasting I.

2502 Music Programming: Jazz, Soul and Rock II 2 cr.

A continuation in greater depth of the intricacies of this type of programming content nationwide. In depth examinations of the use of programmer's tools, programming research, and business practices.

Prerequisite: Music Programming: Jazz, Soul, and Rock I.

2520 News Broadcasting and Writing 3 cr.

The course is designed for the student interested in broadcast journalism. The class meets twice a week. The first session concentrates on the selection, writing and timing of the radio newscast; the second session concerns itself with the airing of the newscast.

Prerequisite: Fundamentals of Radio and Radio Broadcasting I.

2550 Profile of the Disc Jockey 2 cr.

This class is taught by one of the top Disc Jockeys in the country. It exposes the student to the

philosophy of the individual performer and his approach to the audience. Major emphasis is placed upon the unwritten responsibilities regarding public appearances for fee and free, methods of approach to the audience and their music, process of music selection, audience measurement methods and how they affect the programming policy, and audience analysis. Guest experts include disc jockeys, producers, program managers, sales managers, and record promoters.

2560 Programming for Educational Radio 2 cr.

A look at educational radio's responsibility to the community. The course covers researching, writing and completely preparing a radio program that both educates and entertains.

2600 Radio Documentary and Verse Drama 3 cr.

Students will listen to verse dramas in order to analyze the use of the sounds of words as a part of the dramatic presentation, and the function of structure in effective presentation. Students will also listen to radio documentaries in order to discover different styles of documentary presentation. During the semester each student will be responsible for preparing and presenting a radio documentary on a subject of his/her choice.

2630 Radio: The Golden Age 2 cr.

This course is an informal, nostalgic look at the sights and sounds of radio programming of the past. A non-technical view of broadcasting exploring many aspects of programming comedy, variety, mystery, drama, news, etc. Audio tape recordings provide documentation for this course which bridges the broadcasting gap between yesterday and today.

2650 Radio Interview and Discussion 4 cr.

This class is limited to ten students selected by the department chairperson. The students are totally responsible for the production, editing, and dubbing of the Columbia College produced radio program *Listen* which is broadcast weekly over local stations. Each student in turn acts as moderator and is responsible along with the student producer for doing the necessary research for each of these programs which feature special guests in keeping with the "how to" concept of the show. A

copy of the program moderated is given to each student thus giving him/her excellent demo.

Prerequisite: Radio Production I.

2700 Speech Technique in Broadcasting 2 cr.

Designed specifically for the student who wants to be a communicator. Emphasis is placed on developing the ability to speak correctly, naturally, and authoritatively—using the English language with the greatest possible skill.

2851 Writing Radio News I 2 cr.

This course approaches journalism for the broadcast media; including news analysis and the broadcast editorial, news gathering, editing, writing and use of news services and sources. Replaces Writing and Reporting Broadcast News I.

2852 Writing Radio News II 2 cr.

A continuation of Writing Radio News I with special emphasis on the feature story or series. Stories will be developed using cassette equipment. The tape will be edited and the stories written. Replaces Writing and Reporting Broadcast News II.

Prerequisite: Writing Radio News I or Radio Broadcasting I.

Radio Internship 3-12 cr.

A comprehensive experience in commercial radio conducted in cooperation with a local radio station.

Prerequisite: Permission of Department Chairperson.

9000 Independent Project: Radio 2-6 cr.

Students must submit a proposal at the time of registration which outlines the project to be undertaken.

Prerequisite: Permission of Department Chairperson.

Arts & Entertainment Management

Columbia College offers a basic and comprehensive program in arts and entertainment management. Its premise is that training for professional arts administrators and the business of entertainment can and should begin in the undergraduate school.

Columbia is ideally suited for this purpose. Its distinguished departments in film, photography, television and radio, theater and music, writing, advertising and journalism, dance, and in fine arts, crafts, and design are nationally recognized.

Arts management students are encouraged to seek out and interrelate courses in the performing, visual and communication arts as a foundation for their preparation in arts management—all within a liberal arts framework. Courses are open to full and part-time students.

The Arts & Entertainment Management Program is conceived to give professional and practical training to students who seek a management career in arts and entertainment, to better prepare the individual aspiring artist, and to increase the expertise and opportunity for those now working as staff or volunteers in arts organizations or in the entertainment industries.

The program consists of four major divisions: Core courses, from which all students majoring in this field are expected to take a minimum of twelve credit hours include: *Arts Administration as a Profession*, *Entrepreneurship*; *Basic Business Principles*, *Accounting Fundamentals I and II*, *Computer Uses for the Business of the Arts*, and *Legal Aspects of the Visual and Performing Arts*.

Another component is the Music Division, which includes such courses as: *Survey of the Recording*

Industry I and II, *Music Business: Sales and Distribution*; *Talent Booking and Management*; and *Promotion of Pop/Rock Concerts*.

A third group deals with different aspects of management of arts organizations. Courses include: *Organizational Techniques for the Arts*; *Government: A Resource for the Arts*; *Grant Proposal Planning and Writing*; *Principles of Fundraising and Development*; and *Community Arts*.

The fourth division includes down-to-earth introductions to specialized areas of arts and entertainment: *Producing and Managing for the Theater*; *Photographic Business Management*; *Motion Picture Distribution and Exhibition*; *The Writer, the Publisher, and the Law*; and *Retail Management*.

Working closely with the Department, students design an interdisciplinary major which incorporates their interests, abilities and ambitions to prepare them for entrance into graduate programs and management careers in arts and entertainment. Internships which provide crucial hands-on experience are also an integral part of the Program. Under the guidance of the department, qualified students may arrange internships with various arts and entertainment organizations and agencies in the city.

The faculty features business and management leaders in the arts and the entertainment industry who do what they teach. A complete roster of the faculty members is available from the Chairperson.

Chairperson: Fred Fine

1010 Arts Administration as a Profession 2 cr.

An introductory course exploring the administration of music, theatre, dance, art and literary non-profit and commercial organizations. For performances, exhibits and publications the course gives an overview of program planning, operations planning, audience development, finance, talent management, facilities, and careers in arts administration. Guest speakers participate in the course from the various fields.

1030 Auditorium and Arena Management 2 cr.

The focus of this course is on the operation of auditoriums and arenas, surveying a variety of multi-purpose facilities, their managing, financing, and booking policies. Studies include leases and contracts, sports franchises, trade shows, conventions and meetings. Concession operations, box office management, ticket sales, accounting, operations staff, promotion and community relations, crowd control.

1050 Computer Uses for the Business of the Arts 3 cr.

This course covers the fundamentals of computer uses in the business of the arts including how computers work, computer language, computer systems, and examples of arts-related computer applications in marketing and administration. This course is intended for students with little or no background in data processing and is oriented for management understanding of the fundamental uses of the computer in arts organizations.

Prerequisite: Permission of Department Chairperson.

1080 Entrepreneurship: Basic Business Principles 3 cr.

This fundamental course treats topics relevant to the operation of a business: types of business organizations, contracts, real estate, taxes, governmental regulation in health, safety, and business practice, employees, law of sales, financing, bankruptcy, and consumerism. The course emphasizes planning, organizing and conducting business. Problem-solving exercises are used to present important concepts. The orientation is toward arts and entertainment.

1090 Fundamentals of Accounting I 3 cr.

An introduction to accounting for students who do not expect to become professional accountants,

but see a need to understand basic accounting, to read and interpret a financial statement, and to gain insight into the structure and operating characteristics of accounting systems. Mathematics for management and finance reviewed. Also, introduction to income taxes and their effect on business decisions.

Prerequisite: Permission of Department Chairperson.

1091 Fundamentals of Accounting II: Arts Cases 3 cr.

This course deals with the specific problems encountered in accounting for the arts. Emphasis is placed on budgeting procedures to provide students with the ability set up and monitor budgetary control. Topics include: characteristics of nonprofit organizations, accounting for arts organizations, fund accounting, budgeting and appropriation control. Financial statements of not-for-profit and commercial organizations analyzed.

Prerequisite: Accounting I or Consent of Instructor.

1150 Labor Relations in the Arts 3 cr.

Examination of economic, social, political, institutional and psychological forces affecting the development of unions and guilds among artists. Employer-union relations. Discussion of the arts unions and guilds, including AFM, SAG, AEA, WGA, AFTRA, IATSE, and AGVA. Employee and employer rights and obligations, bargaining power, contracts, union regulations, role of agents and managers, grievance procedures, mediation and arbitration. Study of the effect of U.S. labor legislation and judicial decisions on the arts. Unemployment, inflation, definitions of labor markets. Case studies from various disciplines are used.

1160 Legal Aspects of Entertainment, Publishing and the Arts 3 cr.

The course explores problems arising in the areas of arts and entertainment which usually require some understanding of the law or legal assistance. The course enables students to better handle business dealings and to recognize where legal problems may arise in order to avoid unnecessary, later complications. Topics include: contracts—management and agency agreements, rights agreements, recording and

publishing agreements, leases, distribution agreements, gallery agreements, copyrights—rights agreements and the ways in which a property may be exploited; financial planning; artists rights—personality, publicity, moral, etc. Case studies are used.

Prerequisite: Entrepreneurship: Basic Business Principles or permission of instructor.

1210 Psychology of Organizational Behavior 3 cr.

Study of group phenomena and effective functioning in organizations. Discussions of the theory and practice of organizational behavior. Motivating the individual and organizational productivity. The roles of the individual, small groups, and leadership. Maintaining one's identity in group situations. The impact of change in the organization, the individual and society. Power and influence and how to use them effectively. Alternative styles of work.

1240 Society, Ethics and the Business of the Arts 2 cr.

Discussion of public need, free enterprise, human values, technology and culture, government regulation—including contracts, copyright, patents and other protections. Implications of subsidies for the arts, special interest groups. Politics and the arts. Conflict of interest, financial disclosure, justice, punishment and reward. The controversy over distinctions between legal and ethical behavior.

2010 Box Office Management 2 cr.

Important to the operation of any venue or the presentation of any performance is the box office. In this course, students study how to set up and run a box office. Topics include: scaling the house, preparation of box office statements, automated and hard ticket sales and distribution, settlements with clients, staffing and record-keeping, security and layout, scalping, ticket brokerages, group and subscription sales.

2015 The Business of Music 3 cr.

An overview of the business aspects of all areas of music: education, performing, non-performing. The course provides the basis of self-evaluation for career potential in the music business. Topics include: the nature of performers and relation of business to them; recording arts and sciences;

music publishing; cash flow and basic business principles; manufacturing, wholesale and retail sales; performing support services (personal managers, business managers, road managers, booking agents, concert promoters); marketing and promotion; music media; private teaching and music therapy; the home entertainment field, including video discs.

2025 Career Opportunities in Music 3 cr.

A detailed and comprehensive survey of more than 100 different career opportunities in the wide world of music. The course covers job descriptions, evaluating one's music career potential, and job entry. Career categories include: school music education; private teaching; recording arts and sciences; music publishing; performing; performing support services; writing; music media; manufacturing and retailing; and technology.

2035 Crowd Management 2 cr.

Protecting the customer—present day challenges of large audiences; crowd profiles for various events; managing crowds both before and after they enter a facility; traffic patterns; providing for health and safety regulations; public facilities and municipal codes; coping with delays, drugs, alcohol, oversold facilities; planning and supervision of security personnel—public and private; ticket taking, seating arrangements, role of ushers.

2160 The Music Business: Sales & Distribution 3 cr.

An examination of the product side of the music industry: instruments, music accessories and supplies record and tape sales, sheet music, sound equipment, etc. Organizations which buy and sell are surveyed regarding their business methods, including: relationships with manufacturers and distributors; rentals; choosing locations; trade associations; the formation of community bands and orchestras; musical instruction by retail organizations; financing of retail music enterprises.

2200 Promotion of Pop/Rock Concerts 3 cr.

The course is designed to teach the fundamentals of pop/rock concert promotion, giving the students a factual overview of the pop/rock music scene. Special emphasis is given to the role and technique of the concert promoter. Topics include: booking talent; contracts and riders;

venues from clubs and auditoriums to hockey palaces; care and feeding of performers (and superstars); physical production—sound, lighting, staging; front-of-house—crowd control, scaling the house, box office; advertising and promotion; interaction with personal managers, agents, road and tour managers, record promo people, media critics, disc jockeys, radio and TV program people, media critics, disc jockeys, radio and TV directors. Affirmative action in the concert business.

2250 Survey of the Recording Industry I 3 cr.

This course examines the domestic and world-wide operation of the \$4 billion record industry from concept development through preparation of a record master. Topics include: the responsibilities of the producer and the label; recording artists' contracts and development; copyrights, royalties and residuals; session players; recording technology; publishing.

2251 Survey of the Recording Industry II 3 cr.

This course takes up the process studied in Survey I after the record master has been produced. Topics include: manufacturing, packaging, marketing, merchandising, sales and distribution of records and tapes, advertising and promotion. The importance of the charts and airplay, live concerts (including touring) in support of record sales, self-promotion, gold and platinum albums.

Prerequisite: Survey of the Recording Industry I or Permission of Instructor.

2280 Talent Booking and Management I 2 cr.

This course defines and examines the crucial role of professional talent management and booking agencies. The semantics involved that distinguish between agent, booker, personal manager, tour manager, and road manager. Included are the various areas of the arts in which agents and managers function, such as actors, musicians, directors, filmmakers, writers, radio, television and recording industry personalities and producers. Legal and financial implications of talent management and booking—contracts, commissions, fees. Sharing in recording and publishing income; dealing with lawyers and accountants.

2281 Talent Booking and Management II:

Case Studies

2 cr.

This course explores the more specialized areas of talent management and booking. Case studies include: classical music, theater, lecture bureaus, literary agents, and representatives of public and political personalities. Lawyers and accountants as managers. Major talent agencies that service all areas of "intellectual property" and the large management organizations are examined. The packaging of talent for entertainment projects such as TV series, film projects, and its overall effect on the entertainment field.

3010 Arts, Entertainment and Urban Life 2 cr.

The importance of the arts and their economic impact on urban centers—large and small—and the quality of city life. The role of the individual artist, arts organizations and agencies, government and industry in developing a flourishing cultural environment. The arts as public relations and their importance to tourism and conventions. Ethnic and community pride. The planning, management and funding of city-sponsored cultural events. Regional and national touring, international cultural exchange.

3040 Community Arts

3 cr.

This course approaches arts management from the viewpoint of people in a community environment. Community arts councils and neighborhood arts movements raise a variety of issues: attitudes toward the arts; programming to meet a community's needs; special projects to strengthen the self image and nurture the creativity of community-based arts organization whether in urban neighborhoods or rural communities, including ethnic groups. Community arts organization resources people will be used.

3110 Government: A Resource for the Arts

2 cr.

This course presents an overview of government support and services to the arts on the municipal, state and federal levels. Content areas include: a comparative study of governmental support in the United States and Europe; the pros and cons in government assuming the role of the "arts patron"; the history, structure, and program of existing public agencies; and the relationship of public and private support for the arts. Students

are responsible for research and reporting on one of many subject areas. Proposals for a federally subsidized National Theater; government initiative in new program areas such as arts and education; challenge grants; percent for art programs; government requirements and support in arts accessibility both in programs and structures for older, handicapped, and/or incarcerated persons.

3150 Grant Proposal Planning and Writing Workshop **2 cr.**

This course focuses on strengthening those skills necessary for the development of successful grant applications for the arts. Skills include: a working knowledge of relevant funding sources, their priorities, procedures and evaluation methods; an awareness of available research materials; the ability to construct coherent, well-documented proposals; and the ability to define a total fund-raising strategy for an arts organization.

Prerequisite: Government: A Resource for the Arts or Principles of Fundraising and Development or Department Permission.

3210 Organizational Techniques for the Arts **3 cr.**

This course provides an overview of the purpose and function of management and its effect on decision-making in arts organizations. Topics include: organizing company goals and objectives; attracting effective board members; staff and volunteer recruitment; incorporating the organization; marketing the artistic product; implementing sound financial practices. Helpful to anyone interested in organizing and developing an arts organization.

3230 Planning and Policy Making for Arts Organizations **3 cr.**

This course illustrates how easy it is to start an arts organization and how difficult it is to insure its survival. Short term considerations tend to dominate—covering deficits, filling the house, etc. Workshops and simulation techniques will be used to probe aspects of organizational structure, long range policy and budget planning and community needs assessment, giving the student critical "survival tools".

Prerequisite: Organizational Techniques for the Arts or departmental permission.

3260 Principles of Fund Raising and Development **2 cr.**

This course is an introduction to the fund raising and development field. It provides information useful to those interested in a career as a professional fundraiser or to those interested in the "volunteer life". Topics include: the role of the development professional in an organization; variations of fund raising programs; planning a development effort; care and feeding of volunteers; working with the Board of Trustees; and the role of motivation in the solicitation process.

4010 Audience Development and Promotion **3 cr.**

Explores the skills necessary to the development of audiences for the performing arts. Topics include: promotional techniques to build arts audiences, subscription campaigns, developing an "image", media and community relations, planning an ad campaign, use of the mails, posters, brochures, press releases and feature stories, working with an ad agency, group sales, and the role of Boards and volunteer guilds.

4030 The Business of Professional Sports **2 cr.**

The course is designed to provide an introduction to the business aspects of professional sports. Discussion will include the unique characteristics of team and facility ownership, administration and venues, and the economic problems faced by sports management and professional athletes. Other topics include: role of sports agencies and financial advisors; the impact and interaction of electronic media and emerging home entertainment with sports.

4060 Case Studies in Arts and Entertainment Promotion **2 cr.**

New challenges in institutional and campaign promotion. Special concerns of publicizing the arts. Creating publicity for exhibits, film, theater, concerts, fairs, festivals, record albums, television, and home entertainment products. Identifying the audience profile; monitoring PR success. Custom tailored media usage, campaign design and execution.

Prerequisite: PR Fundamentals or Department Permission.

4110 Dance Company & Tour Management

3 cr.

This course takes a case study approach to dance management. Students come to grips with the main aspects of dance management by working in groups of 3—each group having an artistic director, a manager, and a board member. The objective is to develop short range and long term plans for real or hypothetical dance companies.

The course studies definitions of artistic intention and product; structure and size of dance-companies, budgeting and funding, contracts and copyrights, repertoire, company promotion and touring.

Guest lecturers from representative dance organizations discuss case studies in specific areas of dance management.

4135 Market Research for the Performing Arts

2 cr.

Effective market analysis and planning relies upon management's ability to identify and solve a research problem. Students learn how tools of marketing research aid managers in each stage of the research process: problem formulation; determination of data sources and method of investigation; sample design and data collection; data analysis and interpretation; and maintenance of the organization's marketing information system. The course includes case examples from performing arts and entertainment organizations as well as field research assignments.

4380 The Writer, the Publisher, and the Law

2 cr.

The primary objectives of the course are to provide the student with an overview of the book publishing industry, an understanding of the book "building" process and to examine the relationship between author and publisher—including magazines. Marketing of manuscripts, role of literary agents and legal counsel will receive special attention. An indepth review of the careers and division of responsibilities related to each stage in the process, authorship, editorial preparation, design, art direction, production, distribution, marketing and sales are discussed.

4090 Case Studies in Editing, Publishing & Law

2 cr.

This course continues the study of the publishing

industry begun in *The Writer, the Publisher and the Law*. Explored indepth will be the meta-relationships—business, personal and legal—between writers, editors, and publishers. Case studies are used to examine these relationships as described by the people involved. Discussion ranges from the pragmatic (contracts, copyrights, royalties, advances) to the symbolic support, praise, criticism, interactions between writers and their editors and publishers.

Prerequisite: *The Writer, the Publisher and the Law* or consent of instructor

4130 Economic Survival for the Visual Artist

2 cr.

This course is designed for students contemplating creative careers in the fine and applied arts, including painting, sculpture, graphics, crafts. Discussions include: personal management; gallery relations, contracts, copyrights and royalties. Alternative forms of employment: government programs for artists, art in advertising and publishing; arts for the elderly, art therapy, art journalism, teaching, residencies, administration. Field trips and panel discussion are integral parts of the course.

4240 Motion Picture Distribution & Exhibition

2 cr.

This course studies the commercial aspects of theatrical film distribution and exhibition. Topics include: the operation of cinema houses—dependent and chain; how the filmmaker finds a distributor; censorship, extracting maximum revenue from a film; the movie theater of the future; sales; contracts (the 90/10 deal, four-wall, and others); advertising and promotion; potential careers.

4270 Photographic Business Management

2 cr.

This course provides an overview to the multifaceted economics and career opportunities in the business of photography. It includes marketing the work of photographers, portraitists, medical photographers, photographic illustrators to freelance photographers and picture editors. The photographic portfolio. Allied employment situations will also be explored—from manufacture and distribution of photographic supplies and equipment to photo labs and retail sales.

4295 Production and Management for the Theater 3 cr.

The course is designed to teach practical management skills with special attention given to the producer's role: space, division of responsibility, organization, funding, methods of business, promotion, marketing, box office, and production development. Case studies drawn from the Chicago theater scene include commercial and non-profit theaters and are examined in the context of the current state of theater productions in the United States.

4325 Retail Management 3 cr.

The merchandise of culture and life style. Retailing and distribution of record albums, books, arts supplies, crafts, picture frames, plants, home decorating supplies, costumes, clothing and accessories. Changing consumer demands, career opportunities, laws governing retail business, location of stores, managing sales personnel, purchasing merchandise, pricing, advertising, and promotion.

Prerequisite: Entrepreneurship: Basic Business Principles or Department Permission.

9000 Independent Project: Arts and Entertainment Management 6-12 cr.

Students must submit a proposal at the time of registration which outlines the project to be undertaken.

Prerequisite: Permission of Department Chairperson.

Special Programs

In addition to a comprehensive range of regularly scheduled classes, Columbia offers Special Programs through the College as well as the opportunity to take advantage of other educational resources both within and beyond the Chicago area.

Programs at Columbia

Cooperative Education Program

The Cooperative Education program provides students an opportunity to gain practical work experience in their area of concentration while completing coursework at Columbia. The Cooperative Education staff assists advanced students in locating suitable training positions and works closely with students and employers to ensure that the experience provides a meaningful learning situation for the student. Students will be paid by the employers and receive academic credit upon submission of required written reports. In order to be eligible, students must have completed a minimum of two semesters in good standing at Columbia College. For information, please contact the Cooperative Education/Placement Office.

Trips

Occasionally, Columbia college faculty members sponsor trips abroad or to parts of the United States. Dates, costs, and requirements are published and distributed by the sponsor whenever a trip is being planned. Students who wish to receive college credit for learning experiences growing out of such trips may enroll for Independent Study the semester following the trip and meet specific requirements approved by the Dean's office. Trips previously offered include "Wilderness Experience" with trips to the Florida Everglades and the Belize Reef, and "Photography Study Abroad" with a trip to Rome and to New York City.

Programs Off-Campus

Columbia has established cooperative agreements with cultural and educational institutions in Chicago which extend the educational opportunities available to students.

Mundelein and the School of the Art Institute

With College approval, Columbia students may register at Mundelein College and/or the School of the Art Institute for courses not offered at Columbia. For full-time students registered at Columbia, there is no additional tuition. To register for classes, students must appear at the cooperating institution with a letter of permission from the Registrar and a voucher from the Bursar at Columbia College. Each of these institutions operates on a calendar different from that of Columbia College. Please contact the appropriate school for exact registration and semester dates.

Adler Planetarium

Special courses are offered through a cooperative arrangement with the Adler Planetarium. They are listed in each semester's schedule under the Science Department offerings. Because the Planetarium runs on a quarter system rather than a semester system, courses run at different dates than do Columbia's. Please refer to the Class Schedule for dates and times and consult the Life Arts Department for additional information.

Physical Education

Physical Education courses are offered through a cooperative arrangement with the Lawson YMCA. Specific courses offered are listed in each semester's Class Schedule.

The Reading Institute

Columbia has made special arrangements at the Reading Institute, 410 South Michigan Avenue, for student who wish to develop their reading skills. The program consists of diagnostic sessions to ascertain strengths, weaknesses, and reading patterns, followed by a program which emphasizes comprehension improvement and the student's problem areas. Students may earn college credit for participating in the reading program. Please contact the Academic Advisor for additional information and registration procedures.

